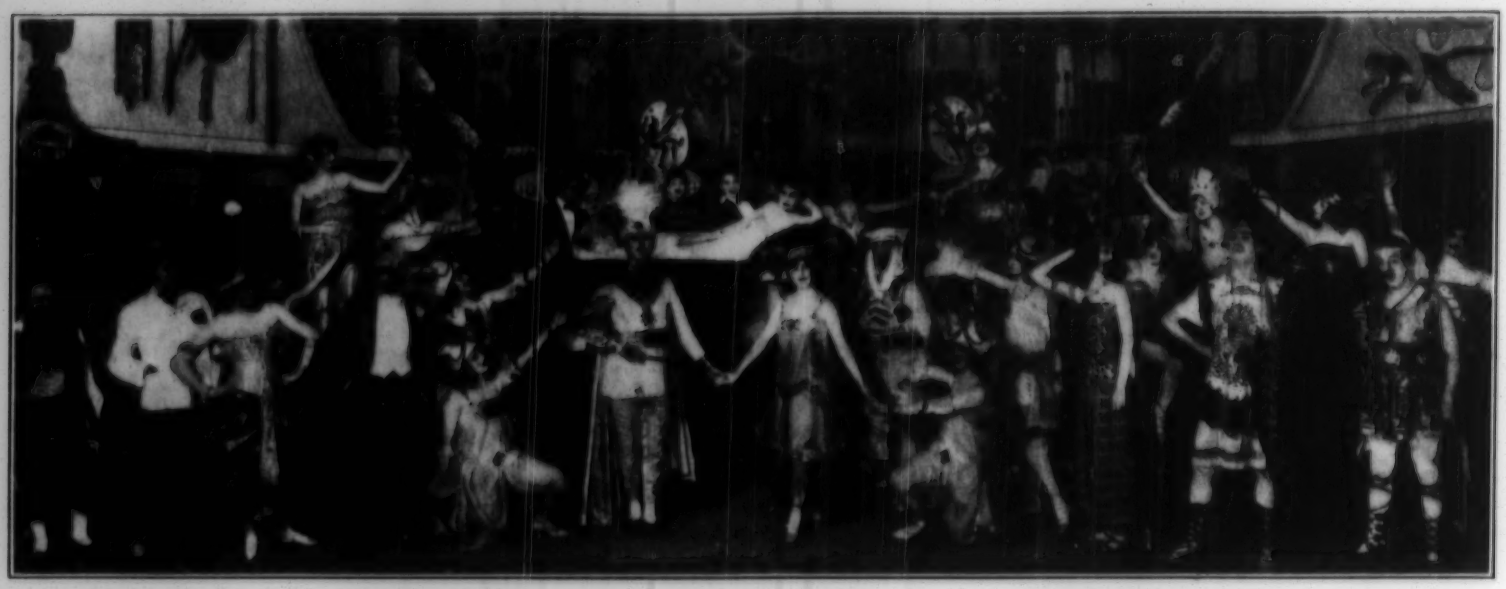
"Press Agent Efficiency"

THE NEW YORK DRAMATIC MIRROR

MAY 20, 1916 PRICE TEN CENTS

JACKIE SAUNDERS
Balboa

All the News of the Play World



A picturesque American bar as represented in "Come to Bohemia." From left to right beginning with the second figure: Denman Maley, Clara Palmer, Fritz Williams, Walter Percival and Natalie Alt

White, N. Y.

© *Ira L. Hill, N. Y. C.*

Olive Tell, who as the beautiful Lady Margaret Silchester in "A King of Nowhere," provides much of the inspiration for Lou-Tellegen's heroic activities

ALONG THE THEATRICAL HIGHWAY

One of the most graphic characterizations on the New York stage this season is that of Tim Murphy as Bill Bones in "Treasure Island"

White, N. Y.

Showers of applause and warm receptions greet Tempest and Sunshine in the Midnight Revue at Castles-in-the-Air, thus proving that in singing and dancing they continue to live up to their names

Rea Martin is attracting considerable notice by her clever portrayal of the little slavey in "Rio Grande." Miss Martin recently proved a most captivating Peg in "Peg O' My Heart"

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXV NEW YORK, SATURDAY, MAY 20, 1916 No. 1952

PRESS AGENT EFFICIENCY

By ARTHUR EDWIN KROWS

Late General Press Representative to Winthrop Ames

ELEMENTARY advertising in any line, is to attract attention to wares offered. One frequently sees this accomplished by a quantity of loose toy balloons, for instance, being blown about a confectioner's window; a steel ball, suspended apparently in midair, in a millinery display; tea pouring endlessly out of a kettle which seems to have no way of being refilled, in a cigar store; a huge bird's-eye view of a popular baseball diamond, in a hat-shop; a set of four or five news photographs repeated in the plate-glass fronts of several miscellaneous shops within short distance of one another, or, perhaps, a huge, garish topical cartoon employed to insinuate that a pawn-broker holds forth within.

Indeed, these examples go a step further than merely attracting attention. They hold it too. But there is nothing psychological or otherwise, directly to link balloons with confectionery; a steel ball with millinery; pouring tea with cigars; the baseball view with hats; the news photographs with the various shops, or the political cartoon with the sign of the Medici. Still, they have accomplished something in getting the crowd outside. And the innermost circle of persons, in most such gatherings, hides the detail of the variant of the cartoon, so that others, crowding to find the nature of the thing, see the pawnbroker's direct display alone.

However, it is a long route for impatient people to go on transferring attention from one thing to another quite remote, even when the link is provided; and therefore the thoughtful advertising man prefers to concentrate his appeal by attracting attention, holding it, telling nature of goods and shooting his sales argument across all in one effort. But that is only modification of method; the primary thing is to find his sales point.

In brief, there must be one main fact about a play that makes it not necessarily different from other plays, but of decided interest to as many persons as may be—certainly to a sufficient number to insure life-sustaining patronage. To this will be added other sales points; but all of them will be subordinate to the main point which has the great function of closing the deal. These others may secure attention, hold it, and even may sell tickets themselves in being better adapted than the main argument, to personal needs of particular patrons. They are not to be underestimated. But they always must be pertinent to the matter in hand. Nothing could be closer to the object of increased sales than the prize offer for the millionth ticket to "Chin Chin," or the opening of an all-night box-office at "Hip Hip Hooray."

Some of these lesser points may exist before the play. And, having more or less independent stability, they lend themselves, in the campaign to securing possible elements of permanent patronage. I am referring now to reputations previously established by producer and by players engaged, and even by the theater itself through lately having housed a series of successes.

This qualifies the old idea that a fresh beginning must be made with each new production. Certain it is that mere announcement that a new play is to be presented by Ames, Belasco, Dillingham, Fiske or Savage arouses respectful attention based on recollection of past achievements. As the late Marshall Field said so repeatedly, "Appreciation of quality remains long after price is forgotten." Ames and Belasco have unique theaters which house only their own productions: the others have not. Dillingham has a theater; but he admits outside attractions. However, he affords splendid illustration of the manager whose proved efficiency has made of his name a trade-mark that to-day practically is a guarantee of quality.

When Selwyn and Company bought the waning attraction "Twin Beds," Margaret Mayo's dramatization of the novel by Salisbury Field, it was their general press representative, Charles Hayes, who made it one of the genuinely "smashing" hits of the season, largely by consistently following out the keynote expressed in the happy catch-line, "This is the life." It is a good instance of selecting an efficient point, and sticking to it. Even the stupendous national campaign for the Serge de Diaghileff Ballet Russe, so magnificently waged by Edward L. Bernays, had but one dominant idea, that the ballet, in being a perfect synchronization of all the arts as expressed in its peculiar form, was not a "show" but an artistic movement, and, so, vital to one's aesthetic education.

It would be difficult for anyone to say that a production absolutely lacked a sales point. A clever press agent usually can find one in any offering, however inferior, and although it eventually might not be enough to combat losing factors that make withdrawal of the production imperative.

Creation of a sales point in a play, where one is lacking, is not easy. It may be just indication of the need to be worked out by dramatist or producer in their respective departments, something inherent in the production, compelling and positive. Simple declaration that a play is "the best to be seen," or "a dramatic hit," conveys nothing distinctive or original, although I must confess that "the Greatest Show on Earth" was made, through constant iteration, to mean the Barnum and Bailey Circus. It should consider that plus the want created in a potential patron, are certain individual prejudices to be overcome. A possible seat behind a post may be quite as vital to some mind as question of quality. Two of my important sales points in the Little Theater were that one could see and hear excellently from any seat in the house. The real advantage was that these points absolutely were substantiated in fact.

To make the sales point something unique, a detailed study is made of recent and contemporary theatrical conditions. It was because sex discussion was occupying the theater at the time, that Leander Richardson was enabled to get thousands of clergymen to recommend the cleanliness of "The Things that Count." If the public has shown sudden dislike of plays of unmoral character, it never will do to even suggest spice here. On the other hand, it may not be well to over-emphasize moral quality for fear of creating suspicion of the reverse. But knowledge of what competition is employing for its sales arguments, proves a key of what not to use if the campaign is to be distinctive.

A fixed policy is imperative in a successful campaign, for the campaign must be concertive in order to bring about the large number of small sales necessary to make up paying receipts in the aggregate. The tone generally is that of the play itself; dramatic if that is the nature of the attraction, or humorous if that is consistent. Blood-curdling stories ordinarily do not succeed in conveying the spirit of comedy.

NATURE OF ADVERTISING

Better business ever being the positive aim, it remains for the press agent, after he has selected his employer, has determined the class of persons to be reached, and has found his sales point—which is to say, the message he wishes to convey—to consider character of the advertising and copy to be used.

This depends on what one aims to accomplish, the field one desires to cover. Newspapers and magazines are to be selected not merely by their net circulations, but by the classes of people they reach, two things which change more or less from year to year. I often have taken display advertising in a paper of limited circulation at the same time that I have given minimum representation to another of enormous reaches, because the first was read by the exclusive group I then desired, and the other reached chiefly persons who could not afford our price, and who, if they could, probably would select broader types of amusement.

Unfortunate it is that in a huge metropolis, such as New York, one is apt to forget other places outside, and confine effort to the local press. In reality, New York is "the dog town of America"—meaning that its productions are important nationally mainly as "tryouts" for the rest of the country. And although the press agent, eager to show results for the security of his position, generally is wary of bothering with cumulative "stunts" which take time to mature, he is trifling with his most valuable potential business by ignoring pertinent mediums that have interstate and national circulations.

For every successful attraction there is a probable route of engagements to be played when the metropolitan run is ended. These places should be made aware of the attraction and its important sales arguments. To that end, most resident press agents rewrite their metropolitan matter for distribution to certain out-of-town editors, in the form of a weekly letter; but it is up to the editors to make the matter available for local consumption.

But every "news" item, article, interview or "human interest" story sent forth, should convey a sales point. Paid advertising should do the same; and, as it is buying merely a chance to distract the

(Continued on page 5)

MADAME CRITIC

IF the "taking" of a five-reel motion picture is usually as interesting as the one I attended last week, never again shall I express the slightest sympathy for those large-salaried actors and actresses who complain of the fate which has doomed them to to earn hundreds per week by acting before a camera instead of an audience. After studying the method by which pictures are "done," I drew the conclusion that applause is the only thing lacking—and applause is merely a tribute to vanity. The truly great ones are able to act without it. Certainly the noise of approval is necessary to some people. I have often heard such make excuses for poor rehearsals by saying that they could not do their best work until they were before an audience. And I have also heard the stage manager comment, *sotto voce*, "rot."

Before the motion picture you must *act* if you are supposed to be an actor. If you are engaged for your pretty face or some other physical attraction, that is a different matter. There is a certain high tension about a first night performance which is never approached before or after, but this nerve-racking test as frequently militates against the success of a play as it works for it. Before the camera one must preserve his equilibrium just as one does at the final dress rehearsal of a dramatic production—when there is no occasion to become nervous. Then it is that the stage manager gives his last directions for perfection and declares that he has done his best. Motion pictures show dramatic art in a normal state when every gesture, every glance counts for all it is worth.

Some such thoughts came to me one day last week as I sat watching Director Robert Vignola of the Famous Players directing the filming of a new five-act scenario of New York life by Channing Pollock, which will soon be presented to the public under the title of "The Evil Thereof." Mr. Vignola has achieved merited distinction with the Famous. He is absolutely thorough in every detail, yet never sacrifices artistic effort. He has directed a large number of films, but those in which Pauline Frederick has been the star have been particularly worthy of greatest praise. The most recent one, "The Moment Before," won fresh distinction both for Mr. Vignola and for Miss Frederick.

Although of Italian parentage, Mr. Vignola has spent all his life in this country. I think that his blood and his training are both displayed as a splendid combination in his work, in which romance and faithfulness to the practical are ever present. He has won his way to his present position by gradual steps which have made for thoroughness. No less an actor than Frank Losée speak of Vignola as "a good actor, too. I've seen his work."

As the art of motion pictures has advanced, my interest in this branch of the drama has kept it company. Accordingly, when Mr. Vignola invited me to see a new barber shop set, I accepted with alacrity. The address given was in the fifties. It brought me to the doors of a church.

"This can't be!" I decided. "A church! I am seeking a motion picture studio." I studied the address. "Surely this is correct." Just then a young man, unmistakably an actor, appeared from within, nonchalantly posed and smoked a cigarette.

"Yes, that was the studio. It used to be a church, but then so many churches are studios now," he explained.

I entered. A huge room met my eye, stained glass windows here and there, all sorts of furniture, as if some wealthy family were moving in unexpectedly and had left the furniture for various rooms in a hurried assortment. There was nothing religious in the atmosphere of the place, except that suggested by the shape of the roof and the windows with their stained glass. Suddenly the notion came to me that I was in an electrical workshop. All sorts of apparatus stood about. I came into a glare of light. Over at one end, where the altar had been, I found myself about to enter a barber shop. For a moment I felt that I must be walking in my sleep. Vignola had said it was *real*. It was. Every thing about it was real. You have passed brilliantly illuminated barber shops which fascinated your attention. You have stood still for a moment while the work of lathering, shaving, hair cutting, massaging and manicuring went on. In Director Vignola's barber shop you see all this done just as if it were actually happening. The equipment was perfect. In a large room partitioned off on the floor by long strips of wood, there were walls of genuine white marble with mirror inserts of the best glass. The chairs, wash basins with hot and cold water, the hot towel receptacle, the mugs, razor strops—everything was there. Barbers stood by the chairs shaving busily. Crawford Kent was industriously applying the lather to a customer. At one end of the room sat Grace Valentine busily manicuring the nails of that fascinating villain, Frank Losée, who may be depended upon to play the role of priest or gay deceiver with equal ease and power of conviction for his church members or victims.

FRANK LOSEE, CRAUFORD KENT AND GRACE VALENTINE, DIRECTED BY ROBERT VIGNOLA (Famous Players' Release, June 5.)

Everybody looked so funny. I chanced to look into a mirror and drew back from my own face, which was black and blue and purple. My lips were black. My turquoise rings were a pinkish lavender. When the lights were not on for photographing I saw that the actors' faces in color were yellow instead of pink and white and their lips were a royal purple. The barber's jackets were a lemon yellow. How unreal and ghastly every one looked!

They were just about to rehearse a new scene, one in which Mr. Kent was obliged to shave his customer while eaten up with jealousy because Mr. Losée, as the millionaire, was being manicured by the girl Kent loved. With his attention so divided, the man who was being shaved stood it as long as he could, and then left the place in a rage. An expert barber had been engaged to teach Mr. Kent how to lather and shave his man, and a manicure had instructed Miss Valentine how to do Losée's finger nails. But no one could become proficient in such work in so short a teaching, and Kent used two fingers on his razor instead of the professional three, so this scene had to be done over.

"Every barber who saw the picture would know Kent wasn't doing it right," explained Vignola. "You see, we must think of the barbers, for they come to the pictures as often as do people in other lines of business. You can't gloss things over before the camera. In the drama an amateurish attempt is excused. You can pretend and give the suggestion of the real work, but before the camera everything must be completely finished in every detail. We must have real furniture and real acting—taken from life. Kent wouldn't be permitted to give the public his own idea of a barber, no matter how romantically he did it. He must be seen to be a real barber."

"I'm a real manicure now," said Miss Valentine, with a radiant smile of her white teeth gleaming between purple lips.

"And you are a real villain?" I asked Frank Losée.

"I try to be," he replied with a laugh. "Really, I enjoy my work. Motion pictures show exactly what you can and can't do. Just as Mr. Vignola says, you can't pretend. You have no idea how my interest in life has been broadened. It amuses me to chat with those conservatives in the dramatic profession who pretend to scorn actors who work for motion pictures. The pictures have put a new zest into the drama. They are setting the pace for the uplift. Pictures have placed the actor on a plane with the business man. Do you realize just how much this means to the actor? It means a safe and sane existence, with regular hours—no terrible nervous tension. The motion picture actor knows exactly where he stands, and there is comfort in the knowledge. No flattery as to his work, no false hopes by managers. The approval of the public is shown in unmistakable fashion, and motion picture managers abide by the public verdict. Think of having all one's expenses paid when one leaves New York on tour. Hotel bills, railroads, meals, everything paid. One's salary remains intact. No wonder no one complains upon having to go on the road. It's a joy to travel, to live at the finest hotels, to ride in the most luxurious automobiles, to have every courtesy absolutely free—in fact, all the joys of being a millionaire without having to worry about a vast estate.

"For the first time in thirty years on the stage I was able to spend Christmas at home with my family. The motion pictures made Christmas possible for me. Christmas on the dramatic stage meant hard work, playing both matinee and night, when I wanted to be home instead. Think of being able to be at home on Christmas! Isn't it wonderful?"

All this time Mr. Vignola was rehearsing the shaving scene, showing Mr. Kent that the lather was too thin, that he should thrust the shaving brush in the customer's mouth first instead of his eye, and so on—as a comedy touch.

"Now," said Mr. Vignola, "I think we are ready. Go ahead!"

With that there was a rattle of apparatus, transparent rods on metal cases dazzled with light, a sputtering began. The whole place became brilliant. The yellow and purple faces took on a natural hue. Kent stropped his razor energetically.

"That's it. Go on, now," said Vignola, as the photographer began to wind the little handle of his camera. It was just as if the Sleeping Beauty and all her Court had suddenly been aroused to action. Each began where he had left off.

"Go on. Get over," said Vignola to Kent. "That's right. Turn. Now wipe the lather off his nose. Now rub. Now look at Miss Valentine," and so on. Every detail directed by the director, who surely earns his title.

Suddenly he gave the order, "Stop."

A young man appeared with a slate on which was written, "No. 118. Scene 146. Vignola."

"We won't keep that one," said the director. "The customer didn't seem angry enough at the way he was shaved."

So they did it all over.

The man who played the customer asked what he should say when he got angry. They *do* say real things, too, in pictures, not just anything that comes to their mind. They improvise on a theme.

"What do you think you would say under such circumstances?" politely asked the director.

The customer replied that in all probability he would swear. He was given permission to say what he liked.

The result was as electrifying as the flashes of electric light which once more illuminated the scene to the whirr of the camera.

The customer permitted a generous volley of oaths to escape him after glancing apologetically at me. And the camera kept methodical time. Vignola gasped. The company looked astonished, and the customer himself seemed to shrink from his own words. "You told me to 'go ahead,'" he said.

"Yes. It's all right, of course," said Vignola, "only really—I didn't know that—" he glanced at me. "Really, I didn't expect— We never swear here," he explained.

I was amused by his embarrassment, for I recalled a number of occasions when I had heard stage managers calling to their aid a long list of forbidden words with which to impress awkward extras.

"It was very effective," I ventured.

"Yes, it *was* effective," Vignola admitted. "We'll keep that one," he called over his shoulder. Once more the record boy advanced and held up his slate to the whirr of the camera.

I learned much of "wide angles," "full scenes," "close-ups" and "stills."

"How many feet was that one?" inquired the director, in much the same tone as the captain of a ship asks "How many fathoms?" and it was surprising how prodigal they were of feet.

When 5:30 came, Mr. Vignola had completed thirty-one scenes that day. This was an unusual record, however. Sometimes they work all day on one scene.

The company was dismissed with instructions to

(*Continued on Page 5.*)

Personal

BRENNARD.—Lillian Brennard, who appeared with Mrs. Patrick Campbell in "Pygmalion" this season on tour, has been engaged to support Grace George in her repertory season in Chicago. Miss Brennard recently played the part of Goneril in the Hudson Guild tercentenary performance of "King Lear." She will return to New York about the end of June.

CLIFFE.—H. Cooper Cliffe, who has played the role

Moffett, Chicago.
JANE GREY,
Playing With Poetic Charm the Part of Miranda in "The Tempest"

of Nobody in "Everywoman" for the past two seasons, has been engaged to take the place of Edward Emery as Long John Silver in "Treasure Island." It is reported that Mr. Cliffe will continue in the part next season.

CORTELYOU.—Winthrop Cortelyou, son of George B. Cortelyou, formerly secretary of the treasury, is to take a place among the composers for the light opera stage next August, when a piece for which he has written the music will be produced first in Atlantic City and then in New York by Sam Tauber. William Cary Duncan and F. Otis Drayton collaborated on the book and lyrics. Winthrop Cortelyou is 22 years old, and is studying harmony at a conservatory in Boston.

FERGUSON.—Elsie Ferguson and Thomas B. Clarke, Jr., whose engagement was announced several months ago, will be married Wednesday, June 14, in the St. Regis Hotel. The ceremony will be private because of a recent bereavement in Mr. Clarke's family. After a short wedding trip, Mr. and Mrs. Clarke will live at 350 Park Avenue. Miss Ferguson is now appearing as Portia in Sir Herbert Tree's production of "The Merchant of Venice," at the New Amsterdam Theater.

NILSSON.—A testimonial will be given to Christine Nilsson, Countess de Casa Miranda, the Swedish prima donna, on the occasion of her seventy-fourth birthday on August 20. A movement has been begun in Stockholm to present the singer with a medal on that day. Specimens in silver and bronze will be sold at prices of $5.50 and $2.75. Subscriptions will be received by J. de Lagerberg, member of the Swedish and American Numismatic Society, 70 Park Avenue, Passaic.

SWARTOUT.—When "The Road to Mandalay" was produced at the Park Theatre last Winter, THE MIRROR'S criticism contained this paragraph: "Had the libretto of this production equalled in merit the score provided by Mr. Vessella, the novelty of returning to former musical comedy fashions would have proved more refreshing. Fragments of ideas for which Joe Miller, Harry B. Smith, Rudyard Kipling, Henry Ford and Herbert Corthell are responsible, have been assembled into a book that is incoherent and frequently dull. But a skeleton for a good fabric is there and producers, if their eyes are rightly upon the box-office, should immediately begin to breathe life into it." Responding to this cue the management has engaged Norman Lee Swartout to write an entirely new book for next season's production. Mr. Swartout, who is the author of "The Arrival of Kitty," which has been performed over five thousand times, has also just completed the libretto for a new musical comedy, as yet unnamed, which will open early in August.

THOMPSON.—Frederic Thompson, creator of Luna Park, has invented a new circus spectacle which he is planning to show in a Broadway theater during the Summer months. It is called an "aero-flyaway," and it is a device designed to carry passengers from the auditorium of a theater directly over the city and out to sea, where they will view a battle fleet in action. It is said that the illusion of flying will be elaborately maintained.

WEBB.—Jack Webb, for the past three years treasurer of the Wieting, at Syracuse, N. Y., and associated with Mr. Marvin when he was connected with that theater, is the newly appointed treasurer at the Empire. Mr. Webb, like Mr. Martin, is very popular.

TOM WISE'S FALSTAFF

(*New York Letter in Cincinnati Enquirer.*)

It is worth relating that as soon as the announcements went forth that "The Merry Wives of Windsor" was to be withdrawn, the Criterion began to fill up, and during the closing week of the engagement Tom Wise's Falstaff and the two merry women of Viola Allen and Henrietta Crosman had grown so popular with the public that seats were at a premium, and every nook and cranny of the large theater, upstairs and down, were packed. The chief contributing cause to this result was obviously Wise's Falstaff. In the scene after Falstaff returns to the tavern from his ducking in the Thames, the comedian had the audience roaring with laughter by reason of his unctuous humor and broad comedy, and most old-timers agree that it was a performance of the play which far excelled that given at the New Theater four or five years ago. Yet, Wise played it on ten days' notice.

When Hackett's condition became such that it was impossible to think of his taking the part, the management, compelled to keep the house open, was put to it to find a substitute. Macklyn Arbuckle was thought of, but Arbuckle was playing somewhere in the country and was beyond reach. Finally Tom Wise was suggested. A telephone call reached him at the Lambs' Club, and in ten minutes he was at the Criterion. In ten days he was up in the part and playing it. Now everybody is asking why the engagement was closed just when it was getting so famously under way. And the answer is: Managerial whimsiness.

DERWENT HALL CAINE.
English Actor-Manager Now in This Country. He Recently Starred on Tour in "Pete," a Play by His Father.

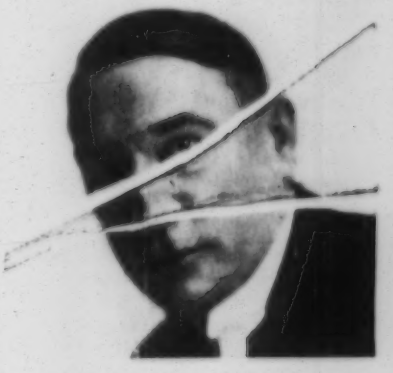
WARFIELD AND SHYLOCK

Coupled with the news that Belasco has decided to shelve David Warfield's present play, "Van der Decken," and not to present him in it at a New York theater, as originally intended, is another bit of even more important information that will interest a host of Warfield's admirers. It is that next season Warfield will get his long wished for desire to appear as Shylock in "The Merchant of Venice." The report seems to be based upon somewhat more substantial ground than previous rumors of the same character. Warfield has cherished the wish to play "the Jew that Shakespeare drew" ever since he began to be recognized as a player of more than commonplace ability.

In his intimate talks with friends in his dressing room the thought of playing Shylock formed the staple topic of his conversation eight or nine years ago. He had some original ideas of how the character should be portrayed, and he was fond even then of discussing the details of the part as he conceived it. Belasco's ingenious press agent was not slow in exploiting this fad of Warfield and sending out vague hints that surely Shylock would be in Belasco's next year's plan of action. But next year was always a year off, and in all probability Belasco treated the whole scheme with one of his benevolent smiles that has mystified so many people. But now it seems that he is taking the matter seriously. So far as any one can know, his plan is to present Warfield on tour in the part of Shylock as part of a repertoire. If the public accepts him in the role, Warfield will be brought to New York for a run of the Shakespearean play. If this comes to pass, it will be an interesting event on other ground. It will be the first play of Shakespeare ever staged by Belasco, who has heretofore persistenly adhered to a policy of producing what he conceived the public wanted. In this calculation Shakespeare was not included. When sounded on the subject, he used to smile and throw out a suggestive hint that some day he would gratify the desire of his admirers, but as for fixing a time, the event has always deferred to some vague future occasion.—*New York Letter in Kansas City Journal.*

POPULAR MANAGER

The new Canadian theatrical firm is at present operating several traveling companies, and two permanent stocks in the western provinces. The firm also books and controls one hundred and twenty-one night stands in the Great Wheat Belt. Next season the United Producing Company will have eight companies playing late New York successes, which will tour their own circuit from August until May. Mr. Summers produces all attractions for the firm.



GEORGE H. SUMMERS,
Managing Director of the United Producing Company of Canada.

LAUDER IS LIBERAL

Here is a new Harry Lauder story related by the New York *Evening Mail*. The Scotch spendthrift told it himself just before sailing on the American liner Finland for Liverpool this afternoon.

"I have given $500,000 to the allies," he said. When the crowd was revived he continued: "In time."

The wastrel wore his kilties, and pipers on the pier "bagged" him a windy bon voyage.

MADAME CRITIC

(*Continued from page 4*)

be on hand at nine in the morning for some outdoor pictures. It must be a jolly life—no two days the same.

I was impressed by the fact that to be successful a director must know how to act every role in the scenario. They say Vignola even shows the children how to scramble around on all fours. Many directors will merely sit and give instructions as to the acting, but Vignola suits the action to the word. They say he never sits down while working and never loses his temper. Best of all, he has not forgotten the steps by which he did ascend to his present position and demonstrates this by his kindliness toward the unknown struggler as well as toward the big star.

"Life is so much easier for everybody that way," he says. "Besides, it is well to remember that unknown people often become famous, and they have long memories."

MARIE B. SCHRADER.

PRESS AGENT EFFICIENCY

(*Continued from page 3*)

reader's attention from editorial matter, it should not stop at simple representation. Definite purpose should be assigned to each effort, whether posted on a bill-board, thrown in an area-way, folded as a herald in a programme or otherwise distributed. Perhaps, then, particular press work will achieve the dignified stability which is its due.

The true definition of a press agent, theatrical or otherwise, is just another definition of efficiency or of a sense of duty, from the respective viewpoints of employer and promotor. It may be telling lies glibly, dressing news attractively, or frankly advertising to create demand; but in any case, it should check up its own results in patronage.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican.*
Our Authoritative Contemporary, "The Dramatic Mirror."—*New York Life*

A BIT OF "MIRROR" HISTORY

IN THE country-wide obituary notices of STEPHEN FISKE, the journalist, playwright and theatrical manager, who died last month, it was stated that he was one of the founders of THE DRAMATIC MIRROR. As much as we admired Mr. FISKE as a writer and as a man, we wish to deny the impression that he was in any way connected with the founding of THE MIRROR.

THE MIRROR was founded by ERNEST HARVIER, as editor, and G. W. HAMERSLEY, as publisher, on Jan. 3, 1879, under the title of *The New York Mirror*. Each owned a third interest, the other third being owned by a Colonel LEWIS. In June, 1879, HARRISON GREY FISKE purchased Mr. HARVIER'S interest and became the editor. Later, Mr. FISKE also purchased Colonel LEWIS'S interest, thereby obtaining a controlling interest in the paper. Mr. HAMERSLEY'S interest was sold to C. R. GARDINER, a well-known theatrical manager, but was eventually purchased by Mr. FISKE. STEPHEN FISKE was an editorial writer on THE MIRROR from the beginning of its publication, and continued on its staff for about two years after HARRISON GREY FISKE became the editor. STEPHEN FISKE'S wife, MARY FISKE, was a contributor to THE MIRROR for many years, heading a department known as "The Giddy Gusher."

PALS AGAIN

THE thing that strikes us as most remarkable about the prospective grand out-of-door production of "Julius Cæsar" by distinguished members of the motion picture fraternity, out in Los Angeles, is not that this "most notable production of the immortal play," as MAITLAND DAVIES of the Los Angeles *Tribune* fitly puts it, will be memorable forever because DOUGLAS FAIRBANKS is to appear as Octavius and DEWOLF HOPPER as the envious Casca, but that TYRONE POWER will play Brutus to FRANK KEENAN'S Cassius.

What these two great artists can do with their respective parts we need not even Mr. DAVIES'S eloquent pen to inform us, for we have had the pleasure of being ocular witness of their triumphs.

What gets our goat—if we may for the nonce indulge in the free and easy language of the Rialto—is how POWER has managed to become reconciled to KEENAN'S face.

We recall but too vividly the feud that marked the parting of these famous exponents of the art of the stage after a half completed season of "Julius Caesar" under the artistic supervision of WILLIAM FAVERSHAM. Do we not distinctly recall why they parted? Was it not because Mr. POWER said he did not like Mr. KEENAN'S face?

We took it upon ourselves at the time to take Mr. KEENAN'S face under our wing by throwing the ægis of our editorial authority protectingly about it. We candidly could not agree with Mr. POWER'S appraisal of Mr. KEENAN'S face, a face that had never offended us, and a face, too, that stood out in bas relief from a wilderness of faces. It was a good face, an expressive face, a mobile countenance, a face in which character and dignity and intelligence were graven as by the pencil of a master.

We did not know the secret animus of Mr. POWER'S antipathy, and did not care to analyze it, content that his animadversions could not possibly imply the least reflection on Mr. KEENAN'S unassailable honor and ability. We did it in good part, and so the two principals accepted our championship, since they availed themselves of the first opportunity to insert their professional cards in the columns of THE MIRROR (where they should now be but for the fact that time makes men forget.)

We said that Mr. POWER might be mistaken in his judgment; that he might have been hasty in expressing his implied aversion; we thought he should have remembered that he, too, has a face. We refused to accept his verdict of his fellow-player's face at its face value, and we did not regret it, for Mr. POWER substantially proved his appreciation of our benevolent neutrality.

Secretly we hoped and longed that this cloud might pass away in the tide of remorseless time, but we shuddered lest we erred. But we then did not attach to motion pictures the importance they have since assumed. The motion pictures are held responsible for much that this dull world does not foresee. What we had considered a miracle has come to pass. Mr. POWER has purged himself of his prejudice against Mr. KEENAN'S face. He is content once more to play Brutus in the immediate presence and environment of Mr. KEENAN'S face. It is triumph for the motion picture. It is triumph for Mr. POWER over himself. It is a vindication for Mr. KEENAN'S face.

BOOK NOTE

THE CHIEF EUROPEAN DRAMATISTS. Twenty-one Plays from the Drama of Greece, Rome, Spain, France, Italy, Germany, Denmark, and Norway, from 500 B. C. to 1879, A. D. selected and edited with Notes, Biographies and Bibliographies by Brander Matthews, Boston, New York and Chicago: Houghton Mifflin Company. Pp. 786. Price, $2.75 net.

In this volume Prof. Matthews has collected twenty-one plays from Aeschylus to Ibsen, and thus furnished his readers with a comprehensive scope of the drama from its earliest development to the present time. The Greeks are represented by the four plays of "Agamemnon," "Oedipus Rex," "Medea" and "The Frogs," respectively of Aeschylus, Sophocles, Euripides and Aristophanes. The Roman dramatists are represented by "The Captives" of Plautus and "Phormio" of Terrence. Only two of the great Spanish playwrights are included—Lope de Vega by his "Star of Seville" and Calderon by the ever-present "Life Is a Dream," which frequently is seen on the European stage. We should like to have seen a comedy by Moreto, or some such delightful work as "The Liar," which is less accessible, though a standard, than the more familiar works of the two greatest Spanish dramatists. The French playwrights are present with eight of their plays, beginning with Corneille's "The Cid" and embracing Moliere's "Tartuffe," Racine's "Phedra," Beaumarchais's "Barber of Seville," Victor Hugo's "Hernani," "The Son-in-Law of M. Poirier," of Augier and Sandeau, and "The Outer Edge of Society" of the younger Dumas—a very good selection. American readers are given an opportunity of becoming familiar with the greatest of the modern French writers for the stage, Emil Augier, through one of his very best comedies. The place of Italy in this pantheon is limited to Goldoni, whose comedy, "The Mistress of the Inn," is printed in the collection.

The entire German stage is represented by but three plays. They are Lessing's comedy, "Minna von Barnhelm," the admirable translation of Sir Walter Scott of Goethe's characteristic war drama, "Goetz von Berlichingen," and Schiller's "William Tell." As at least two of these plays are used as text books in most schools where German is taught, and are therefore more than familiar to most students of German literature, we should like to see our collectors of German plays vary the monotony of the order now and then with a typical drama of Hebbel, or Kleist, or Grillparzer or Geibel, or even Kotzebue. Byron admitted that he had difficulty in pronouncing Grillparzer's name, but his dramas would make his name known throughout the world. The Scandinavian playwrights are represented by Ibsen and Holberg, the former's "Doll's House" and Holberg's "Rasmus Montanus," being included.

The selections are strictly standard selections. Prof. Matthews has not dared to go far afield from established landmarks to gather his material. Perhaps his very exclusiveness is a recommendation for his selections since the appeal is less to the expert than the student of dramatic literature. As we pen this, our eye lights upon a paragraph in the introduction which answers our comment above: "He (the editor) would have hesitated long before deciding upon the exclusion of Seneca, of Grillparzer and Freytag, of Alfred de Musset and the elder Dumas. It was to him a personal grief that his conscience compelled him to leave out Kotzebue and Scribe, playwrights rather than dramatists, master technicians who made the path straight for artists of a richer endowment and of a more significant message." We share Prof. Matthews's regret. Scribe's "A Glass of Water" well deserves a place here, together with Dumas's "Katherine Howard."

The book as a whole is an interesting as well as a valuable addition to the list of works dealing with the drama. Time was when a printed play possessed little charm for the average American playgoer. There has been a decided change in this respect during the past fifteen years. Possibly thousands have never read more than two or three of the excellent plays embraced in the present collection, and we dare say there are unnumbered thousands who have acquired an acquaintance with less than half. To all such the latest work of Prof. Matthews will be extremely welcome.

"THE MIRROR" IN ELMIRA, N. Y.

THE NEW YORK DRAMATIC MIRROR carries a four-column cut of the Mozart Players of this city in its current issue, accompanied by an article highly praising that brilliant company. A weekly special letter from the THE MIRROR'S local correspondent covers the Mozart Theater and the other theaters of the city.—Elmira *Herald*.

THE NEW YORK DRAMATIC MIRROR contains a fine half tone picture of the Mozart Players taken on the stage of the East Market Street Theater recently. Underneath the picture appears a complimentary notice concerning the company from the pen of J. Maxwell Beers, correspondent for the paper.—Elmira *Star-Gazette*.

The current issue of THE NEW YORK DRAMATIC MIRROR contains a four-column picture of the Mozart Players of this city, with an accompanying article complimenting the work of that organization.—Elmira *Advertiser*.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.]

ALICE GRAY, Boston.—The Dippel Opera Company is listed in the telephone book at 1482 Broadway, New York.

E. J. M., Washington, D. C.—Stafford Pemberton is with the California branch of the Universal Film Company.

HERBERT A. SCHLOSS, Baltimore. — We know of no books, other than those you possess, that deal with the technique and treatment of comedy and farce.

E. H. G., New York.—The Campbell Studio, New York City, and Victor Georg, the Chicago photographer, both inform us that photographs of Mrs. Vernon Castle may be obtained at their studios.

READER.—A member of the company at the Little Theater at Winsten-Salem, N. C., informs us that they are still giving performances at that playhouse and are very successful.

HAROLD WINTERS, New York.—Arthur Edwin Krow's book, "Play Production in America," will be published in October, by Henry Holt and Co. "Who's Who in Motion Pictures," by Henri Armonq de Masi, is published in Chicago.

V. H. G., Cambridge.—Since answering your query about Morton Adkins, we find that Mr. Adkins is a member of the Aborn Opera Company now on tour, and is playing such parts as Sharles, in "Madame Butterfly."

J. E. BLOLOCK.—(1) Evelyn Greenleaf Sutherland is the author of "Joan o' the Shoals." In the cast of the New York production were: Henry Woodruff, George Soule Spencer, John Malone, L. A. Perry, F. J. McCarthy, C. E. Quinby, Harry Ginsson, Geoffrey Stein, Addison Pitt, William Herbert, Theodore Thompson, Leonie D'Armon, Arthur Newcomb, John Harrington, Rosa Rand, Nanette Comstock, Jane Garrett, Ina Haumer, Margaret White, Jane Arthur, Nellie Hancock, Adelaide Cumming, and Henrietta Crosman. (2) "Gloriana" was produced at Herrmann's Theater, N. Y. C. Feb. 15, 1892, and ran until April 16, 1892. James Mortimer is the author. In the cast were: Charles B. Welles, Joseph Allen, E. J. Henley, C. R. Gilbert, Fred Chippendale, Joseph Humphreys, Sedley Brown, Henrietta Crosman, Kate Beally and May Robson. (3) In the cast of "Hazel Kirke" produced at Madison Square Theater, Feb. 4, 1880, were Gabriel du Sauld, C. W. Caldwell, Edward Coleman, Eben Plympton, Dominick Murray, Mr. and Mrs. Thomas Whiffen, Effie Elisler, Annie Elisler, George Gray, Cecile Rush, Jose Frankan, F. Barton, and Henry Jones. Annie Russell played in the road company.

WHERE IS BILLY BOND?

Editor DRAMATIC MIRROR:

I am trying to locate my son, William Ryan. I have not heard from him for about a year. The last I heard of him was with some theatrical company, and went by the name of Billy Bond.

MRS. ALICE RYAN,
208 C Street, South Boston, Mass.

SHAKESPEARE IS SAFE

(*From the Syracuse Post-Standard.*)

The fears of THE DRAMATIC MIRROR that posterity will believe that Judge Tuthill's butler and not Judge Tuthill wrote the decision that Bacon wrote Shakespeare may be dismissed, for a judiciary body greater than the judge has overruled that decision, and Shakespeare's reputation remains unimpaired.

The whole court has now sat on Bacon. It seems that Judge Tuthill was sitting in a law session, and could not properly make a decision on the equity side of the court. Consequently he was not qualified to decide whether Bacon wrote Shakespeare, or Shakespeare wrote Bacon, or, as Mark Twain believed, not Shakespeare, but a man of the same name wrote the plays. Another objection to the decision was the hint of "collusion between the parties." At any rate, Judge Tuthill's decision does not stand, and the whole matter goes again to the jury of readers.

It was a moving picture concern—such is the literary standard of the times—that brought the celebrated case into court. Selig, the movie magnate, is to be thanked for attempting to obtain the first judicial ruling in this country, for he sought to restrain the Baconians from circulating pamphlets upholding their claims. Since Judge Tuthill decided that he could not restrain the Bacon party, it was hailed as a victory for the British peer against the Stratford mountebank. Now that it is vacated we may expect counter-cheers from the opposition.

The litigation has decided nothing, notwithstanding the weight of evidence introduced. But it has been the source of innocent merriment, and has added an interesting touch to the celebration of the Shakespeare tercentenary.

NEW PLAY FOR POST

Actor to Appear in Drama by R. W. Tully at Close of Engagement in "Omar"

Guy Bates Post will be starred in a new play by Richard Walton Tully upon the close of his engagement in "Omar, the Tentmaker." Mr. Tully's play of the bibulous philosopher, in which Mr. Post has been appearing for three seasons, will soon reach its 1,000th performance. The play was produced at the Booth Theater in January, 1914, and will close for this season on May 27 at Kingston, Ont. Mr. Post will reopen in the play in September for a brief touring engagement, beginning in Toronto. At the close of this engagement he will begin rehearsals of the new play.

INA CLAIRE IN "FOLLIES"

Actress Will Not Appear in Leading Role in Selwyn Production of "Please Help Emily"

Failing to come to terms with Selwyn and Company over a contract to appear in the leading feminine role in "Please Help Emily," an English farce, which is to be produced in the Fall, Ina Claire has accepted the offer of F. Ziegfeld, Jr., to play the principal feminine part in the "1916 Follies." Miss Claire was the leading woman of last year's "Follies."

Now that negotiations with Miss Claire have ben ended, Selwyn and Company, it is said, will endeavor to obtain Gladys Cooper, the English actress, for the American production of "Please Help Emily." Miss Cooper, together with Charles Hawtrey, played the leading parts in the London presentation of the piece.

MAUDE'S NEW PLAYS

English Actor to Begin Engagement at Empire Theater in October

Cyril Maude has arranged with Alf. Hayman of the Charles Frohman Company to begin an engagement at the Empire Theater in October in two new plays. Although the plays have not been named as yet, one is by C. Haddon Chambers and the other the joint work of Michael Morton and Stephen Leacock. It is said that the central character in one of the plays is a French-Canadian barber. Mr. Maude sailed for England last Saturday, accompanied by his daughter Margery. He recently concluded a long engagement in "Grumpy," while his daughter has been appearing with George Arliss in "Paganini."

"THE AMBER EMPRESS"

Corey Williams and Riter to Produce New Light Opera Soon

Corey, Williams and Riter have accepted for immediate production "The Amber Empress," a light opera by Marcus Connelly, with music by Zeel Parentau. Rehearsals of the chorus have already begun at the Garden Theater.

Corey, Williams and Riter will present Louis N. Parker's romantic comedy, "Mavourneen," in Dayton, O., this week. The play will be seen later in New York. Peggy O'Neil appears in the title role.

HERBERT'S IRISH OPERA

Klaw and Erlanger to Produce New Romantic Work at the New Amsterdam

Klaw and Erlanger will produce a new romantic opera by Victor Herbert and Henry Blossom at the New Amsterdam Theater early next season. The scenes of the play are laid in Ireland. Victor Herbert was born in Dublin. Mr. Herbert and Mr. Blossom have collaborated upon several operettas, including "The Red Mill," "Mlle. Modiste," "The Only Girl," and "The Princess Pat."

MRS. DALY'S ESTATE GREATER

A supplemental transfer tax report filed in the estate of Mrs. Mary D. Daly, who died on November 10, 1907, lists an additional asset of $83,364 as Mrs. Daly's share in the estate of her husband, Augustin Daly. The total estate is $241,429, of which $240,429 went to her brother, James C. Duff, and $1,000 to Mgr. Lavelle of St. Patrick's Cathedral. The item of $83,364 is 24 per cent of the income from Daly's Theater, London, from the time of Mr. Daly's death until the lease expired on June 30, 1914.

NEW PLAY AT THE BANDBOX

The Washington Square Players will present their fifth and last bill of the season on Monday evening, May 22. "The Sea Gull," a play in four acts from the Russian of Anton Tchekhov will be given. This is the first time the players have presented a long play, with the exception of the private performance of "Agiavaine and Selysette," before a private audience on May 7. The Bandbox Theater will close for the season on June 4.

TWO "JUSTICE" COMPANIES

Corey, Wiliams and Riter, producers of "Justice," have decided to send two companies on tour next season in the play, one headed by John Barrymore and the other probably headed by O. P. Heggie. Mr. Barrymore's apearance in a new American play, already obtained for him, has been postponed until 1917.

PLANS FOR THE PORTMANTEAU

Tiny Theater to Have New York Home—Many Plays, Obtained for Production

Encouraged by the success of the Portmanteau Theater's season, Stuart Walker, originator and director of the theater, has already perfected plans for the tiny playhouse next season, beginning in September. Not only will Mr. Walker have a traveling theater and company, but a New York playhouse as well. Details as to the latter are not known at present, but negotiations toward a permanent New York home for the Portmanteau have been in progress for weeks, with the result that Mr. Walker and his managers, Maximilian Elser, Jr., and Russell Janney, have obtained the American rights to several plays which they are holding for the New York engagement. Among these are Lord Dunsany's "The Golden Doom."

Mr. Walker has made the first American production of "Gammer Gurton's Needle," a five-act early English farce comedy, written about the middle of the sixteenth century. This he will present on the coming road tour, together with a repertory of eighteen plays, varying from one-act sketches to lengthy fantasies and comedies. He has obtained "The Crier by Night," by Gordon Bottomley; "The Road," by Hortense Flexner; "The Shepherd Comes to Town," by Grace M. Lewis; "The Golden Ball," by Alice Brown, and "Swanwhite," by August Strindberg. A number of novelties now in preparation by Mr. Walker himself, also will be given. Among the players engaged for next season are Gertrude Davis, Harrie Fumade, Wilmot Heitland, Gregory Kelly, Judith Lowry, Lew Medbury, McKay Morris, Edgar Stehli, Gitrude Tristjauski, Nancy Winston, and Florence Wollersen.

The next appearance of the Portmanteau will be in the Seventh regiment armory, on Monday evening, May 29, as a feature of the biennial convention of the General Federation of Women's Clubs. The play to be given will be Mr. Walker's "Six Who Pass While the Lentils Boil."

PUCCINI'S NEW OPERAS

Composer Completes Two Works, One of Which, "Il Tabarro," Will Be Produced in Fall

ROME (*Special*).—Giacomo Puccini, the composer, has been working hard upon three operas during the past winter at his home in Lucca. Two have already been completed. One is called "Il Tabarro" and will probably be given in Italy next Autumn. The production of the other, which is entitled "Rondine," is indefinite, as it was written under contract for the Viennese State Theater.

"FOR VALUE RECEIVED" GIVEN

SAN FRANCISCO (*Special*).—"For Value Received," a play in four acts by Ethel Clifton, was produced at the Alcazar Theater Monday night, May 15, with Florence Reed and Malcolm Williams in the leading roles, and scored an immediate success. It is likely that the play will be presented in New York in the Fall.

Miss Clifton is of the vaudeville team of Clifton and Fowler, and with her partner, Brenda Fowler, has written several successful sketches. A war sketch, "The Coward," offered in vaudeville by Lillian Kingsbury, first brought them to notice. This was quickly followed by "The Decision of Governor Locke," in which Claude Gillingwater is appearing. Other sketches from their pens include "The Saint and the Sinner," in which they are appearing; "The Devil He Did," with J. K. Emmet, and "The Late Van Camp," which has Wilmer Walter in the leading role.

WAR PAGEANT TO BE PRODUCED

"The World Aflame," a new pageant drama of the European war, by Julius Hopp, will be produced at the Manhattan Opera House, May 22. The drama consists of a prologue, many scenes and an epilogue. There are more than fifty speaking parts. Among those who will be seen in the principal parts are Adolf Link, Victoria Montgomery, Ernest Milton, Harry Hemfield, Boyd Agin, Bryce Oliver, Lillian Rosewood, Albert Toveel, Melita Milton, Emerin Campbell, Marguerita Malvin, Josephine Robinson, George Barnum, and Hassan Mussali. Mr. Link will play five parts, that of an Arab, a Greek revolutionist, a German Government representative, an old German gardener and a German Socialist.

PLAYS END ENGAGEMENTS

With the approach of warm weather many attractions in Broadway theaters are ending their engagements. On Saturday night, May 13, "Just a Woman," "A King of Nowhere," and "Come to Bohemia" closed. The engagement of "Rio Grande" at the Empire and "The Heart of Wetona" at the Lyceum will be terminated on May 20, while on Saturday night, May 27, the list of closings include "If I Were King," "A Woman of No Importance," and "Treasure Island."

LUNA PARK SEASON BEGINS

Luna Park, the popular amusement resort at Coney Island, will be opened for the season on Saturday, May 20. All the leading features of last season have been retained and in addition several new attractions have been installed. In the latter list are Bostock's Animal Show, Captive Balloon, Aerial Night Attack, The Temple of Mystery, The Artist's Models, and the B. B. Miniature Review.

"ONE TIME IN MAY"

Charles Dillingham has acquired the rights to a musical comedy called "One Time in May," by Rudolph Schanzer, with music by Walter Kollo and Willy Bredschneider. Anne Caldwell will make the American adaptation, and Joseph Stanley will appear in the leading role.

JOHN DREW AS SHAKESPEARE

John Drew has been engaged to act the role of Shakespeare in the civic masque "Caliban," which is to be produced at the College of the City of New York the week of May 23.

SHUBERTS END WAR

Agree to Admit "New York Times" Critic to Their Theaters

Lee Shubert formally notified the New York *Times* Saturday that the firm of theatrical managers of which he is a member would welcome the critic or representative of the newspaper in its theaters. According to the *Times*, the invitation of the Shuberts was a voluntary act on the part of the managers. There had been, it was stated, no solicitation, agreement or understanding of any kind.

Alexander Woollcott, critic of the *Times*, was excluded by the Shuberts in April, 1915, following a review of the production of "Taking Chances." The paper brought suit against the managers under the Civil Rights law, contending that any well-behaved person who paid the required fee should not be barred from a place of amusement. The Court of Appeals decided against the *Times*.

NEW PLAY FOR HITCHCOCK

Comedian to Appear in "Betty" Under Direction of Dillingham and Morosco

Charles Dillingham and Oliver Morosco will combine next season to present Raymond Hitchcock in "Betty," a musical comedy, with book and lyrics by Frederick Lonsdale and Gladys Unger and music by Paul Rubens. It ran for over a year at Daly's Theater, London, where it was produced by George Edwardes. This is the play in which Elsie Janis was to have starred. Miss Janis, according to present reports, will head the cast of "Stop! Look! Listen!" on tour next season.

DRAMA SOCIETY'S PLAN

To Produce "Midsummer Night's Dream" Next Season—"Tempest" to Go on Tour

The Drama Society, which is presenting "The Tempest" at the Century Theater, announces that "A Midsummer Night's Dream" will be its production next season. The society plans to give at least one Shakespearean or other classical play every year. "The Tempest" will be sent on a tour of the principal cities next fall. Philadelphia, Chicago and Boston will be included in the tour.

AMERICAN PLAYS IN SO. AFRICA

JOHANNESBURG, SOUTH AFRICA (*Special*).—Most of the new plays in South Africa are of American origin. "High Jinks," recently produced here at His Majesty's Theater, has scored an emphatic success. It is the best thing of its kind seen in Johannesburg. It has "punch" and at times becomes utterly irresistible.

A new comedy company will shortly appear at His Majesty's with a repertoire consisting of "Twin Beds," "The Boomerang," "Fair and Warmer" and "A Bit of Fluff."

GRAND OPERA AT THE BRONX

The Aborn Grand Opera company is devoting the second week of its engagement at the Bronx Opera House to Verdi works. "Aida" is given for the first four performances, while "Il Trovatore" will close the week. The leading roles will be sung by Bettina Freeman, Lillian Eubank, Gertrude Francis, Sarame Raynolds, Leonis Samoloff, Fausto Castellani, Milio Picco and S. J. Solte. Pasternack will conduct. "Carmen" and "The Tales of Hoffman" will be given next week.

VETOES AUTHORS' AID BILL

Governor Whitman has vetoed the Bennett bill to incorporate the Authors' League and Foundation of America, of which George Barr McCutcheon, Rex Beach, Louis Joseph Vance and others were to be the leading spirits. The Governor held that the powers granted in the measure, such as promoting "the well-being of mankind throughout the world," were too broad.

ON THE RIALTO

NOTICE TO PRINTER:

Keep this line standing or we'll give you a call:

BERNHARDT WILL SURELY BE HERE IN THE FALL.

Reviews of "The Show Shop," which has just been produced at the Globe Theater, London, indicate that the comedy has scored a great success. The *Era* says: "A first-rate antidote for depression is to be found in 'The Show Shop.' There is laughter in it in abundance; there is pleasant sentiment, well-contrived situations, excellent dialogue, and an atmosphere of good-fellowship that acts like a tonic. Mr. Forbes takes away the glamour with which so many writers surround the stage and all that appertain thereto and replaces it by humanity. His play-actors are real folk, so that instead of admiring them at a respectful distance we find ourselves loving and sympathizing with them just as if they were ordinary, everyday men and women."

"'The Show Shop' is so vigorously handled and so lively in color," says the *Observer*, "that it is great fun, although it might have been greater fun if it had been all English or all American. The mixture of the two—American language and details, English players—gave it a rather odd and uncomfortable feeling now and then."

The leading roles of the comedy are played by Lady Tree, Marie Lohr, A. E. Matthews and Edmund Gwenn.

In a letter to Paul N. Turner, attorney for the Actors' Equity Association, two leading members of the "Everywoman" company write from Wichita, Kans., of a unique form of graft to which they were recently subjected in Iola, Kans., during the engagement of the play in that town.

"We were scheduled to play on April 12 in Iola," writes one of the actresses. "That evening about 6:45 Miss ——— was required to pay for two suppers because she had turned up a chair at a table for no who, coming in a moment later, failed to occupy it. We moved to a different table, thinking no more of the upturned chair. There was no sign about upturned chairs, nor were we verbally notified; also there was plenty of vacant places at the time we were there. The restaurant lost no customers, yet insisted upon the extra charge. We argued. Mr. ———, the restaurant keeper, ordered us out in a mannerless way and threatened to have us arrested. We were indignant but our behavior was at all times restrained and courteous. We went out on the street in hopes of seeing a policeman who would straighten out the matter, and just outside we happened to meet the constable, who went in with us. The moment he appeared in the doorway, Mr. ——— ordered us arrested on the charge of disturbing the peace with loud talking and rude, boisterous behavior.

"Without further argument we were marched to the police court, where our business manager got us out on $20 bail to play the performance. Next morning came the trial. We had two witnesses, the plaintiff had none. Also we had an efficient lawyer, who obtained from the plaintiff on the witness stand an admission contrary to his charge against us. But in spite of this the judge found us guilty and fined us. It was such a case of legal injustice that our lawyer appealed for us to the district court and made himself personally responsible, putting up $100 bond for us. He says the case being absolutely groundless will never be tried.

"The points that we want to make clear to you are that we were in no way to blame; that our conduct was always courteous; that it was a clear case of an imposition on a theatrical company which the judge knew must leave town next day and therefore would find it difficult to fight. As it was, we had to wait over for a later train in order to appear at the trial. The judge was plainly surprised at our appearing—said it was seldom that they had to give back the bail.

"It is, of course, a case of comparatively trivial importance, yet injustice thrives on neglect and for the sake of preventing others from being victimized should be exposed."

THE FIRST NIGHTER

"A LADY'S NAME"

Farce in Three Acts by Cyril Harcourt. Produced by the Messrs. Shubert, May 15, at Maxine Elliott's Theater.

Franklin	Sybil Frisby
Mabel Vere	Marie Tempest
Flood	John Sharkey
Maud Bray	Lillian Cavanagh
Gerald Wantage	Rex MacDougal
Adams	Stanley Harrison
Noel Corkoran	W. Graham Browne
Mrs. Haines	Daisy Belmore
Margaret	Ruth Draper
Emily	Beryl Mercer
Kennedy Bird	Harry Lambart
Sam Bentley	Algernon Greig

"A Lady's Name" is not a good title for the farce in which Marie Tempest resumed her season at Maxine Elliott's Theater Monday evening. Decidedly a more appropriate name would have been "A Lady's Game." The title means little that is not innocuous and the suggested one fairly covers the ground, since Mr. Harcourt's latest contribution to the stage has to do with the deep-laid plot of a lady novelist to trap innocent men into betraying their inborn assininity by answering her advertisement for a husband, with the cruel purpose on her part of being supplied with characters and color for her next near Best Seller.

Of course, the rollicking Miss Tempest plays the lady novelist, and plays it in her own fetching way. The playwright has seized upon the opportunity to parade a series of quaint and curious types and to adorn an otherwise rather conventional love story with sundry amusing incidents without quite striking a decisive climax and falling just short of duplicating his success in "A Pair of Silk Stockings." The nearest approach to bringing his story to a point of cumulative interest and attaining an explosive effect is when Mabel (that being the given name of the adventurous novelist) in a spirit of mischief accepts the invitation of Adams, the butler, who has responded to her advertisement—visits the kitchen colony of his master, arouses the jealousy of Mrs. Haines, the cook, who goes on a strike, then proceeds to cook the dinner for four of master's guests, and discovers that master is himself no other than one of her respondents.

The kitchen incidents of the second act, with the character of the hysterical fat cook, the crumpled dignity of the philandering butler, the toplofty parlor maid and the browbeaten slavy, together with the exposition of the philosophy of class distinction "below stairs," are all of them well conceived and cleverly executed portions of a light but pleasing entertainment. That Mabel should fall in love with the man who gives himself an informal air of being delighted with her idiosyncracies, meets her on her chosen ground and permits his adventure of making response to her madcap inspiration to develop hot-paced into a serious proposal, ending in her final surrender, follows the beaten routine of all such postulates. The expected happens with inexorable logic, and it is quite as much the admirable acting and the chatty dialogue as the intrinsic ingenuity of the construction that makes the farce relishable.

It affords Miss Tempest sundry opportunities to strike a deeper note of sentiment than usual, and to acquit herself most becomingly of the demands upon her tear ducts, as in the little interval of reaction after her parting from the unworthy person whose engagement ring she has been wearing. Mr. Graham Browne is the right man in the right place in the character of Noel Corkoran, who carries off the prize. Adams, the butler with a butler's soul, is played to the life by Stanley Harrison, and Daisy Belmore richly amuses her audience in the part of the demonstrative cook. Miss Beryl Mercer and Miss Ruth Draper are excellent as the slavy and parlor maid respectively, and Lillian Cavanagh is exceedingly interesting in the role of Mabel's suffragette friend who scorns matrimony on principle and applies her active belligerency to the good purpose of knocking out the territorial Flood, who comes in response to Mabel's advertisement to take her measure. Two blasé clubmen are well presented in the persons of Harry Lambert and Algernon Greig. The piece is well rehearsed and has go and ginger.

VAUDEVILLE IN GERMAN

Under the artistic direction of Arnold Korff, the German vaudeville entertainment now regularly given at the Yorkville Theater by S. Rachmann, the Berlin impresario, is attracting widespread interest not only among German-speaking patrons, but among those of English speech. Three highly-spiced Viennese one-act plays are well presented under the titles of "Das Starcke Stueck," "Die G'schamige" and "69." The scene of the first is laid in the room back of the boxes of a theater. There has been an unexpected change of bill, and mother finds that the play substituted is entirely too French for her young daughter, Gloriette. Accordingly, she directs her to remain in the reception room, while she and her married daughter enter the box to see the performance. Meanwhile, Gloriette finds congenial company in the person of Sir Jackson, a rich young Englishman, and the two have an amusing adventure that suggests Boccacio. Mr. Korff and Miss Lotte Engel distinguish themselves in the principal parts. A far more risque playlet is the second on the list, in which Hans and Liesl are discovered together in a bedroom incidental to Liesl's scheme to discover Hans's inamorata. She has disguised her identity by a mask and accompanies him from a ball. Meanwhile, she has sent a telegram to his affinity informing her that she will find a woman in Hans's room. The woman comes, and as Liesl has sent another telegram to her husband, the truant wife has only time to conceal herself before her indignant spouse enters. She is saved from discovery by Hans and Liesl, and Hans, too, is cured of his desire for adventure, and is ready to marry Liesl, who now unmasks and claims her reward. The two principals in this spirited performance are Korff and Mizi Gizi, the latter scoring an additional success by her songs between the playlets. The third deals with the mistake by which a tipsy waiter assigns a gentleman and a lady to the same room at a hotel. Aside from the hit scored by Mizi Gizi in the vaudeville features, Anny Bauer has a song in which she plays pranks on male members of the audience. She is an unusually attractive young woman, and has a fetching style of rendering her repertoire of songs. Another strong feature of the bill is Rudi Rahe, late of the Irving Place Theater, in a budget of humorous songs. The theater is well patronized at every performance and offers something out of the usual order of attractions.

NEW PLAY BY SELWYN

"The Double Cure" to Be Produced at Atlantic City on May 29

"The Double Cure," by Edgar Selwyn, will be the first of the new spring productions of Selwyn and Company. It will be presented at the Apollo Theater, Atlantic City, on May 29. In the cast will be Lewis S. Stone, Christine Norman, Albert Bruning, and Francis Byrne.

CLARA LOUISE KELLOGG DIES

Clara Louise Kellogg, American prima donna, who won international fame on the operatic stage, died May 13 at her home in New Hartford, Conn., of cancer, following a year's illness. She was born in Sumterville, S. C., July 12, 1842, and made her debut in New York at the age of nineteen in "Rigoletto," at the Academy of Music. She created the role of Marguerite in "Faust" in this country in 1862. In 1887 Miss Kellogg married her manager, Carl Strakosch, who was conducting the Max Strakosch Opera Company. Upon her marriage she retired from the stage, taking up her residence in New Hartford.

DRAMATISTS' SOCIETY OFFICERS

At the regular monthly meeting of the Board of Directors of the Society of American Dramatists and Composers, held May 8, in the rooms of the Society, 220 West 42d Street, the following officers were re-elected for the coming year: Augustus Thomas, president; Rachel Crothers, vice-president; Maurice V. Samuels, secretary; Henry Erskine Smith, treasurer; directors, Augustus Thomas, Rachel Crothers, Maurice V. Samuels, Henry Erskine Smith, Martha Morton Conheim, J. I. C. Clarke, Victor Herbert, Channing Pollock, and Rida Johnson Young; acting secretary, Ann Van Vechten.

HENDERSON TO PRODUCE PLAYS

By an arrangement with the American Play Company, pupils of the Henderson School of Oratory, Alfred E. Henderson, director, will produce one-act plays held by the play company. The first of these will be "The Wound," by J. J. Bell, which will be presented at the Country Life Exposition, Grand Central Terminal, on Saturday, May 27.

PAVLOWA ENGAGED

Charles Dillingham has engaged Pavlowa to dance next season in either the Hippodrome or the Century Theater. It is expected she will feature the entertainment Mr. Dillingham and F. Ziegfeld, Jr., are planning for the playhouse on Central Park West.

"ONLY GIRL" ENDS TOURS

Joe Weber's Eastern and Western companies of "The Only Girl" ended their tours on Saturday night, May 13, following seasons of forty weeks each. The other company will close Saturday, May 20. Mr. Weber plans to send two companies of the operetta on tour next year.

NEW HAMMERSTEIN PLAY

Arthur Hammerstein has arranged to produce in New York early next season "The Mother-Woman," a new three-act play by Cosmo Hamilton, author of "The Blindness of Virtue."

EXTEND "TEMPEST" ENGAGEMENT

The engagement of "The Tempest" at the Century Theater has been extended until the opening of Percy Mackaye's masque, "Caliban," in the City College Stadium on May 23.

ACTORS' EQUITY ASSN.

Actors in Chicago Favor Affiliation with Federated Labor

Members of the A. E. A. are Most Earnestly Urged to Send In their Permanent Addresses to the Office of the Association

At the last meeting of the Council, held in the Association Rooms, Suite 608, Longacre Building, May 8th, the following members were present: Francis Wilson, presiding, Messrs. George Arliss, John Cope, Edward Connelly, Frank Craven, Jefferson De Angelis, Edward Ellis and Howard Kyle.

Mildred Barret	Wm. H. Leyden
Wm. Boyd	Chas. T. Lewis
Raymond Bramley	Frank McCoy
Betty Brice	Emily Macpherson
Albert Bushee	Rose Macdonald
Carrie Clarke	Isabel Merson
Agnes Dorntee	Leonora Novasio
Grace Fox	Leona J. Powers
Josephine Fox	Wm. McDowell Quimby
Eva Fallon	Wm. St. James
Venita Fitzhugh	Al. Shean
Leo Frankel	Jessie Stevens
Donald Gallaher	J. C. Tremayne
Francis Gillen	Office J. Vamasse
George Harcourt	John E. Young
John Keefe	

No thoughtful champion of the proposed affiliation with the American Federation is deluded with a belief that, if the thing comes to pass we should all realize the great millenium. He is warranted, though, in feeling sure that it would prove by and large a real betterment of the actor's condition. An actress of ripe experience has told us how the necessary presence of musicians in a company presenting an established dramatic success last season worked to the advantage of the actors. Because the contract of the American Federation of Musicians requires that all extra performances shall be paid for and that whenever a touring company shall leave a town at or before five o'clock A. M. the management must provide the musicians with sleeping berths, this particular organization had neither *extra matinees nor curly jumps.*

Several *quasi* actor-managers are "perplexed in the extreme" by our bold advocacy of affiliation. This is to be deplored when a man or woman has a heart that is nine-tenths actor and the other tenth manager, and is trying honestly to keep his business equilibrium while feeling a lively sense of fraternal obligation. But we waste no concern upon the man whose pernicious sentiment as, "God bless me and my wife, my son John and his wife, us four and no more. Amen."

Approaching Charles Rann Kennedy, a little timorously, the other day we ventured to ask him, while his wife, Edith Wynne Matthison stood by, what he thought of the question of making the A. E. A. a part of the A. F. L. "I think of it?" said the gentleman. "Why, we are to have a meeting of the Author's League next week to debate whether or not *it* should not join the American Federation of Labor. When an actor or an author speaks to me about being put on a level with the day laborer I say to him, 'Yes, I'd like to *raise* you to his level. He is a man and makes sacrifices for his trade union. You don't do anything.'" The answer runs true to the form of the author of "The Servant in the House." Mr. Kennedy was in harness as an actor up to a few years ago and he has the feeling of one yet.

At this point we wish to ask all dramatic authors to bear in mind that actors are creatures deserving of some consideration for their time. If playwrights would remember that they are merely one co-ordinate branch of the profession of the stage, of which acting is another, they might not be so capricious in regard to the retention of actors in parts that have been assigned them. They should make up their minds within an economically reasonable time. Our form of contract limits the period of probation to one week.

A complaint is in hand against a certain prominent producer who engaged a blond actress, in co-operation with an author, and after rehearsing two weeks she was informed that a mistake had been made in the selection of the type, "a *brunette* should play the part." Why not combine and compel the use of the A. E. A. contract and thereby stop, once and for all, such impositions?

Charles Stevenson and Harry J. Lane conducted a meeting of actors at the Hotel Alexandria, Chicago, on May 9th, at which the main topic of debate was how we should be affected by joining the Federation of Labor. The occasion was given added distinction and importance by the presence of Henry Miller, who spoke with conservative wisdom, taking caution from the concrete examples he cited from his own observation and experience where managers and actors had been, as he thought, unfairly victimized by unionized musicians, electricians and stage hands. When a vote was taken it was overwhelmingly in favor of affiliation. The profession as a whole seem to have the conviction that a genuine co-ordination, such as the unionizing of the authors and actors should prove, would dispel most of the evils against which the A. E. A. is protesting.

When the A. E. A. meeting of March 10 was announced in Chicago, one of the leading newspapers of that city sent a reporter to ask questions of different managers concerning our movement. The next day's issue of the paper quoted that veteran and best-loved Chicago theatre owner and director, Harry J. Powers, as saying, "If I were an actor I think I should want to belong to a union."

In the name of efficiency and personal character let us look all of the facts in the face and be as honest and fair as Mr. Powers. Every one of the many lay business men with whom we have talked on the subject has said, "You fellows are fools if you don't join the Federation of Labor."

BY ORDER OF THE COUNCIL.

COLORED ACTORS IN "OTHELLO"

Edward Sterling Wright and his company of colored actors are playing a week's engagement in "Othello" at the York Theater, 116th Street and Lenox Avenue, under the direction of R. Voelckel. As their contribution to the Shakespeare tercentenary celebration Mr. Wright and his company gave performances of the play at the Lafayette Theater the week of April 24. Following this engagement they went to Boston where they appeared for a week at the Grand Opera House. The company gave a professional matinee of "Othello" on Monday afternoon, May 15.

PRINCIPALS FOR "CALIBAN"

The cast of principals for Percy Mackaye's masque, "Caliban of the Yellow Sands," is complete, except for a few players who will appear in the minor roles. The list thus far includes Viola Allen, Edith Wynne Matthison, Margaret Wycherley, Mary Lawton, Thais Lawton, Robert Mantell, John Drew, Thomas A. Wise, David Bispham, Frederick Lewis, Fred Eric, Lionel Braham, Gareth Hughes, and Brigham Royce.

U. T. A. ENTERTAINMENT

The United Theatrical Association held an entertainment May 10 in the Hotel Majestic. Classic and ballet dancing by pupils of Madame Menzeli featured the programme. Among the dancers were Irma Summa, Ethel Gilmore, Baby Lois Sanders, Ruby Friedenberg, Eulse Henshel, Lillian Horn, Vera Carlberg, Rosa Munde, Mary McNamara, Margaret McNamara, Florence Taphan, and Irene Colvining.

STERN TO DIRECT "TWIN BEDS"

"Twin Beds" will not be an attraction on the new International Circuit next season as recently reported. By arrangement with Selwyn and company, A. S. Stern and company will direct the tours of three "Twin Beds" companies. The organizations will be recruited as far as possible from the companies managed during the past two seasons by Selwyn and company.

MISS CROSMAN IN "MERRY WIVES"

Henrietta Crosman has been engaged by Sir Herbert Tree to play Mistress Page in his production of "The Merry Wives of Windsor," which will shortly follow "The Merchant of Venice" at the New Amsterdam Theater. Constance Collier will be the Mistress Ford and Lyn Harding will play Master Ford.

CIRCUIT'S PROVIDENCE HOUSE

The International Circuit announces the New Modern Theater in Providence as one of its new theaters to open with popular price attractions Labor Day, Sept. 4.

TO DRAMATIZE "JACKKNIFE MAN"

Ellis Parker Butler's character story "The Jackknife Man" is to be dramatized for presentation next season. Frank Bacon, who plays the part of old Primrose in "The Cinderella Man," will be seen as Peter the Whittler.

GOSSIP

Arthur Row, who recently appeared as Lord in Sir Herbert Tree's production of "Henry VIII," was successfully operated upon for appendicitis at the Post-Graduate Hospital on May 10. Upon leaving the hospital, Mr. Row will visit his family in Massachusetts.

Brigham Royce has rejected a lucrative motion picture contract in order to play a leading part in Percy Mackaye's masque, "Caliban." Mr. Royce appeared in Mackaye's "The Scarecrow" some years ago.

Lillian Crosman is singing the prima donna role in "The Firefly" on tour.

Mae Murray, the dancer, filed last week in the Supreme Court two suits for $100,000 each. One was directed against Mrs. Nina Wilcox Putnam and the other against the J. B. Lippincott company. Miss Murray claims she was libelled in the use of the name "Mae Murray" and the term "The Mae Murray's" in Mrs. Putnam's book "Adam's Garden." The novel was published by the company sued.

Annetie Kellermann has purchased a plot on the Shore road, overlooking Little Neck Bay, at Douglas Manor, Douglaston, L. I.

Joe Haywood Robinson has signed for next season and will leave in a few days for the Jersey farm to while away the summer months until rehearsals are called.

Katherine Whitridge, dancer, presented her own arrangement of a classical waltz on Friday night, May 12, at the Neighborhood Playhouse.

William Faversham closed his season in "The Hawk" in Binghamton last Saturday night.

PHILADELPHIA

"His Bridal Night"—Turn Over for "The Devil's Invention"—Proposed Shakespearean Statue

PHILADELPHIA (*Special*). — The opening night of the final musical comedy of the present local theatrical season, featuring the well-known Dolly Sisters was the one feature of the week. At the Forrest, week May 15, they opened in the new comedy by Lawrence Rising, "His Bridal Night," produced under the direction of Al. H. Woods.

At the Lyric, "Town Topics," after peregrinations in Chicago and other mid-West cities, finally arrived in town. The cast includes Bert Leslie, Sophie Tucker, Wellington Cross, and Lois Josephine.

"A Pair of Silk Stockings" continues at the Adelphi. "The Devil's Invention" lasted barely a week at the Broad, and the authors still owe the Philadelphia public the few dollars it paid to see this drama with an attractive name. Of course, to appreciate good plays the theatergoer must see poor ones, and while the chemist and critic who jointly wrote "The Devil's Invention" were, no doubt, sincere in their efforts to write and stage a powerful problem play, they neglected to have in it an important essential "human interest." The cast was excellent, and as a result of the premature closing of the play, the Broad is dark at present.

At the Garrick, a rather unusual set of scenic pictures wonderfully staged at a tremendous expense and, in a lavish manner, called "Through the Ages," is being produced. It is translated from the Polish, and is a rather remarkable production, difficult to describe in words.

The local Shakespearean celebration was continued last week by a big meeting in the Academy of Music, while during the week at the University of Pennsylvania a presentation of "A Comedy of Errors" was produced in a theater modeled on the lines of the old Globe Theater of London. The Academy meeting was addressed by Sir Herbert Tree, Alfred Noyes, David Bispham, Mrs. Otis Skinner, and others. It was announced that a statue to cost $20,000 is to be erected in Fairmount Park in memory of Shakespeare.

J. SOLIS COHEN, JR.

WASHINGTON

Stock and Screen Furnish All the Amusements at the National Capital

WASHINGTON, D. C. (*Special*).—The Poli Players during the current week return to the gayer side of life with Bayard Veiller's comedy, "Back Home," founded on Irvin S. Cobbs' "Judge Priest" stories. "Fine, fine, superfine, is the Poli's big clientele's verdict of the artistic performance.

The Belasco had a sterling big success during the last four nights of the past week, with A. H. Wood's production of Lawrence Rising's comedy-farce, "His Bridal Night," featuring the Dolly Sisters, with a standard supporting company. There is nothing on the horizon to follow.

The National is advertising the last nights of "The Birth of a Nation," but there is every indication, an extra week, the sixth, will occupy the attention.

Washington theatergoers have heard with regret that the "Friars" All-Star Frolic had not so extended their itinerary of travel so as to include the National Capital, coming so close as Baltimore, only forty miles away. However, Manager William H. Rapley, of the National, an enthusiastic Friar, has made arrangements to obtain a big block of seats for the Decoration Day performance in Baltimore with a special car from Washington.

Three stars are headliners on the Keith bill this week. Mary Shaw and company in "The Dickey Bird," Jack Wilson, with Lillian Boardman and Frank Hurst, in "The Impromptu Revue," in addition to Belle Baker, the singing character comedienne. Others comprise "Jasper," the dog star of "Young America," Madame Adelaide Herrmann as "Cogliostro," the Master of Mysteries, Joseph Maxwell's presentation of "The Little Stranger," Ralph Smalley, and Beeman and Anderson.

The season at the Gayety, with burlesque attractions, closed last Saturday night with Watson's Burlesquers. The house will continue open for several weeks with motion pictures.

JOHN T. WARDE.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—The regular season, 1915-16, has closed at all theaters here. Walter Damrosch and New York Symphony Orchestra, at Macauley's, May 12.

A supplemental season at reduced prices was inaugurated at the B. F. Keith house, May 7, featuring a new Charlie Chaplin film.

The Summer season at Fontaine Ferry Park opened May 7. There are two band concerts daily, good vaudeville entertainment in the Pavilion.

It is stated that manager Ned Hastings, who succeeded James L. Weed as resident manager of Keith's, will be transferred to the Cincinnati house. No announcement yet made as to who the new Louisville manager will be.

The Mary Anderson Theater is drawing well with pictures of the recent Shakespearean Pageant participated in by the Louisville school children.

CHARLES D. CLARKE.

ST. LOUIS

ST. LOUIS (*Special*).—So popular did Gertrude Hoffman's "Sumurun" prove, that a second week was booked for her at the Columbia, with a new surrounding bill, however, and the packed business of last week was almost duplicated. This week, May 8, is the last for the season. Current week the second chapter of Billie Burke in "Lost in the Everglades," and Charley Chaplin's first appearance under his new Mutual contract will be had in "The Floorwalker."

Forest Park Highlands Summer Garden and Vaudeville Theater opened last week for the Summer, and J. C. Jannopoulo's Delmar Summer Garden opened Saturday for its seventeenth season.

Olympic, "Friars' Frolic," June 3.

HAGERMAN, JR.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

NEW YORK THEATERS

Winter Garden B'way & 50th Phone 2330 Circle
Evgs. 8 Mats. Tues., Thurs & Sat., 2
ROBINSON CRUSOE JR. with AL. JOLSON

39th ST. Near B'way. Phone 413 Bryant. Evgs. 8.15. Mats. Wed. & Sat. 2.20.
Arnold DALY
IN
BEAU BRUMMELL
A Comedy by Clyde Fitch

Maxine Elliott's 39th St. near B'way Phone 1476 Bryant
Evgs. 8.20 Mats. Wed. & Sat. 2.20.
MARIE TEMPEST
in a New Comedy, **A LADY'S NAME** By Cyril Harcourt, Author of "A pair of Silk Stockings," With W. GRAHAM BROWNE

LYRIC 42d. W. of Broadway. Phone 5216 Bryant. Evgs. 8.20. Matinees Wed. and Sat. 2.20.
The Musical Success of the Season
KATINKA
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

Booth Theatre, 45th, W. of B'way. Phone 6100 Bryant. Evgs. 8.30. Mats. Wed. & Sat. 2.30
IRENE FENWICK
In a New Comedy Drama
THE CO-RESPONDENT
With Harrison Hunter and Norman Trevor

Casino B'way & 39th St. 'Phone, 3846 —Greeley. Evenings at 8.15. Mats., Wed. and Sat. at 2.15.
Most Charming of All Viennese Operettas
The Blue Paradise
With CECIL LEAN

DIVING GIRLS TO PLAY FAIRS

DUBUQUE, IA. (*Special*). — Six diving-girl shows have been organized by Jake Rosenthal to play the fairs of Iowa, Illinois, Indiana, Minnesota, Michigan, and Wisconsin this Summer under his direction. The name of each aggregation will be Cora Beckwith's "Neptune's Daughters." Mr. Rosenthal is the husband of Miss Beckwith, who is associated with him in the enterprise. Each show will have a huge tank, tent, and bally-ho. The companies started the season on May 15, booked from the Majestic, Dubuque.

M. E. CHURCH AND AMUSEMENTS

SARATOGA, N. Y.—Despite vigorous opposition the Special Committee on Revision of the Ancient Methodist Amusement Code has definitely decided to recommend to the general conference that the words banning "dancing, theaters, and diversified amusements," be eliminated from the church discipline. (The M. E. conference is in session at Saratoga as THE MIRROR goes to press.)—Editor MIRROR.

MARRIED

Kay Laurell, actress, and Winfield R. Sheehan general manager of the Fox Film Company, were married in London, Eng., on May 11. Miss Laurell, who was a member of the "Ziegfeld Follies" last year, recently sailed abroad to appear in a London production. Mr. Sheehan has been in London for several weeks in the interests of his firm. He was formerly secretary to Police Commissioner Waldo.

Florence A. Pinckney and Francis H. Sayles, both members of the Hippodrome Theater Stock company, of St. Louis, were married in that city, Monday, May 8. The theater closes its season Saturday, May 13, and Mr. and Mrs. Sayles will leave for New York at once, where they will be glad to see their friends at the Victoria Hotel.

Valerie Valaire, well-known stock leading woman, and Milton H. Byron, now playing in a sketch called "A Bit of Life," were married in Boston on April 28. Miss Valaire recently closed a stock season in Detroit, and joined Mr. Byron in Boston, where he was appearing at the St. James Theater.

DIED

NORRIE.—Claude Norrie, actor, died May 10, in the North American Hospital, Chicago. He was born in Scotland in 1872, and came to Toronto, Can., when fifteen years old. Mr. Norrie was well known in stock in Toronto, Milwaukee, Pittsburgh, and other cities. At one time he was correspondent for THE DRAMATIC MIRROR at Milwaukee. He had been connected with the stage and motion pictures since his arrival in America. At the time of his death he was connected with the Selig Studios in Chicago. He leaves a widow and daughter.

KING.—Charles King, of New York, at one time a popular minstrel, was picked up in the street in Milwaukee, Wis., on May 14, and sent to the Emergency Hospital, where he died. He was one of the stars in the old-time Haverly Minstrels.

NATANSON.—Mrs. Ada Natanson, a Jewish actress, who played leading roles at the Hebrew Theater, died May 11 at her home, 65 East Seventh Street, aged forty-four years. She was born in Manchester, England, where she appeared on the stage in juvenile roles, later going to London. She is survived by her husband, Charles H. Natanson.

NEW YORK THEATERS

LIBERTY Theatre, W. 42d St. Evgs. at 8.15; Mats., Wednesday and Saturday at 2.15.
KLAW & ERLANGER, Managers
Charles Frohman presents
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the Musical Play **SYBIL**

GEO. M. COHAN'S Theatre, B'way and 43rd St. Evgs. at 8.25. Mats. Wed. and Sat. at 2.25
KLAW & ERLANGER.....Managers
Henry W. Savage offers
Mitzi in Pom-Pom
With TOM McNAUGHTON

REPUBLIC W. 42d St. Evgs. at 8.30. Mats., Wednesday and Saturday at 2.30.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
JANE COWL
And an All Star Cast

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.
COHAN & HARRIS Present
Leo Ditrichstein
in his comedy triumph
THE GREAT LOVER
By Mr. Ditrichstein and Frederic and Fannie Hatton.

NEW YORK THEATERS

GAIETY Broadway and 46th Street. Evenings at 8.25. Matinees Wed. and Sat., 2.25.
KLAW & ERLANGER, Managers
Corey-Williams-Ritter, Inc., present
MRS. FISKE
in the new comedy
Erstwhile Susan
By Marion De Forrest
Founded on Helen R. Martin's Novel, "Barnabetta"

BELASCO West 44th St., Evgs. 8.30. Mats., Thursday and Saturday 2.30.
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail.*
By Winchell Smith and Victor Mapes

CANDLER 42nd St., near B'way. Evenings, 8:15; Matinees, Wed. & Sat. 2:15
COREY, RITER & WILLIAMS
present John Galesworthy's
dramatic masterpiece
JUSTICE

ASTOR Broadway and 45th St., Evenings 8.10. Matinees Wednesday and Saturday at 2.10.
Cohan & Harris present
The Cohan Revue 1916
ALL STAR CAST
A musical crazy quilt, patched together and threaded with words and music.
By GEO. M. COHAN

HIPPODROME
Management CHARLES DILLINGHAM

SECOND EDITION
HIP-HIP-HOORAY
SOUSA AND HIS BAND
100 Novelties, including
The New Sensational Ice Ballet
Evgs. 8.10 & Sat. Mat. Best Seats $1.50 Daily Mat. Best Seats $1
Seats now up to June 1st
Staged by R. H. Burnside
Sunday Nights—SOUSA AND HIS BAND and "Hip" Novelties

RIALTO

B'way, at 42d St.
Direction of S. L. Rothapfel.
Continuous from Noon Daily
"THE TEMPLE OF THE MOTION PICTURE"
Two Triangle Triumphs:
H. B. Warner in "The Market of Vain Desire."
A screamingly funny Keystone comedy always.
Matinees, 15-25-50. Nights, 25 & 50c.

REGER.—Dr. Max Reger, one of the leading contemporary German composers, has just died of paralysis of the heart. He was forty-nine years old. He wrote songs, preludes, and fugues for the pianoforte, the best known of his early overtures being "Heroide funebre."

GEORGE HARDT, of the vaudeville team of Collins and Hardt, a burlesque strong act, booked at the Lumberg Theater, died in Utica, N. Y., May 9, of pleuro-pneumonia in St. Luke's Hospital. His home was in Brooklyn and he was thirty-five years old. The body was sent to Brooklyn and the funeral was held in that city on May 11. Mr. Hardt is survived by a wife; five brothers, Fred, Edward, William, Harry and Arthur; two sisters, Minnie and Barbara, and his parents, Mr. and Mrs. George Hardt, all of Brooklyn. He was a member of the White Rats.

JOSEPH P. COYNE, for twelve years associated with F. F. Proctor's theatrical enterprises, died at his home in Albany, N. Y., May 8. For the past two years he has been the manager of Proctor's Grand Theater in Albany. He first entered the box office of the Leland Opera House and later was transferred as manager of Proctor's house at Amsterdam, N. Y., where he remained two years, when he was sent to Proctor's Troy house. When Manager Proctor purchased the Grand in Albany two years ago, Mr. Coyne was selected as its manager, always proving efficient and popular with the patrons. He was thirty-three years of age and an active member of the Albany Lodge of Elks. He is survived by his mother, three sisters and one brother.

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LIZZIE CONWAY, one of the oldest actresses of the American stage, died May 4, at the home of her son-in-law, William Gray, manager of the Crystal Theater in Milwaukee, Wis. Mrs. Conway celebrated her golden wedding anniversary last year and was seventy-one years of age. She made her debut with Booth and Barrett at the Chestnut Street Theater in Philadelphia when she was nineteen. She appeared with Charlotte Cushman, Harriman and Hart, Lotta, William Barry, Mrs. Leslie Carter, Grace George and Lulu Glaser. In recent years she made quite a success in pictures. She is survived by her husband and two daughters, Mrs. Gray and Mrs. Ben Hendricks.

ARTHUR RUDD, of Bunth and Rudd, died at the Chicago, Cook County, Hospital, May 8, following a general breakdown. His partner was awaiting him at Boston and it was planned for the team to sail to England, where the deceased had a wife and two children.

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CINCINNATI

CINCINNATI (*Special*). — Theatrical activities here at present are nil, as it is between season time. The only announcement made so far for the opening of the outdoor Summer season is that of Chester Park, May 14.

The bill at Keith's week May 7 was headed by "The Bride Shop," featuring Andy Toombes. The regular season at this house closes May 20, and on May 21 the Summer season of 10-cent vaudeville opens, playing three shows daily, except Saturday and Sunday, when four are given.

An announcement of real importance is that in connection with the future management of Keith's. His Cincinnati house has been one of the most successful on the circuit, due solely to the work of John F. Royal as manager. Mr. Royal goes from here to the management of the Cleveland Keith house, the Hippodrome, and his place is taken here by Manager Hastings of the Louisville house. Summer vaudeville here was inaugurated by Royal.

JOHN REDHEAD FROOME, JR.

GIRLS, LOVERS AND LUNATICS

FT. DODGE, IA. (*Special*).—Boyle Wool Folks Musical Comedy company begin a week's engagement May 14-21, presenting "The Time, the Place, the Girl," "The Girl Question," "Miss Nobody from Star Land," "Lovers and Lunatics," "The Dream Girl," and "My Cinderella Girl." Return engagement of Henry Savage's "Every Woman," May 5, drew a crowded house; excellent company. LILLIAN M. RANKIN.

BOSTON

"A Brazilian Honeymoon" Formerly Something Else—Ruth Welch Gets Her Opportunity—"Elijah"

BOSTON (*Special*).—The season here is virtually over. The Plymouth and Shubert are dark; two houses have gone over to the pictures for the Summer—the Colonial with "Ramona," and the Majestic with "The Birth of a Nation"; and there remain Ethel Barrymore at the Hollis, "Princess Pat" at the Park Square, the Craig Players at the Castle Square, and a new piece, "A Brazilian Honeymoon," at the Wilbur.

The last named, a musical piece, used to be "The Girl from Brazil," and under that name is said to have had some European success. It opened at the Wilbur, after a provincial tryout or two, on Monday. In the cast are: Marguerite Namara, Frances Demarest, Hal Forde, John H. Goldsworthy, Louis A. Simon, Raymond and Caverly, Dolly Castles, Clifton Webb, Marion Ballou, Shep Camp, Philip Duning, Lester Scharff, Jeanne Cartier, Kathleen George, Kittie Collier, and Norma White. (Further notice next week.)

The new piece is a bid for a place as the Summer show of the season. Perhaps the town will support two. At any rate, the place has up to now been merrily filled by "Princess Pat," which is having a prosperous and indefinite stay at the Park Square. Ruth Welch, whose sudden jump from obscurity to the place left vacant by Eleanor Painter, is the subject of much publicity, is proving satisfactory. Another change has been the substitution of Paul Nicholson for Sam Hardy as Darrow.

Ethel Barrymore in "Our Mrs. McChesney" at the Hollis has scored strongly. Sold-out houses are the nightly rule, and the engagement has been extended to May 27.

Theodore Friebus is having his best opportunity of the season at the Castle Square, where he is playing the title part in this week's revival of "Disraeli." Doris Olsson is Lady Clarissa, and Betty Barnicoat is Mrs. Travers. "Girls" and a run of "The Old Homestead" are in prospect at the Castle Square.

S. Kronberg is arranging an elaborate outdoor performance of Mendelssohn's "Elijah" at the Braves' Baseball Field, on the afternoon of Sunday, May 28. Madames Hempel and Schumann-Heink and Messrs. Sembach and Whitehill are to be the soloists.

FORREST IZARD.

KANSAS CITY

KANSAS CITY (*Special*). — Orpheum: Grace LaRue, long awaited and much heralded, made her bow to Kansas City vaudeville patrons this week and completely captivated her audiences with her unaffected charm and delightful singing. The management of the Orpheum deserves unlimited praise in continuing to give this city the very best in vaudeville. Jack Wyatt's Scotch Lads and Lassies put over a number of lively breezy songs with real Highland fervor, as well as a number of Scotch dances. Emma Francis and Harold Kennedy offer a somewhat different dancing act, and the former is also heard in songs from recent musical comedy successes. Marshall Montgomery and company in an interesting ventriloquist act, and James H. Cullen, a regular visitor here, in his customary line of songs, are also on the bill. William Hellen and Ethel Hunter, the latter a Kansas City girl, appear in a number entitled "Just for Fun." Miss Hunter's violin playing attracted attention. Emmett Devoy and the Orpheum Travel Weekly complete the bill. Dorothy Jordon follows.

Globe: The Four Slickers, two comedians and two clever girls, almost stopped the play at the Sunday opening. Their offering is a sort of a cross between a mixed rube quartette and a school act and it is a comedy riot. Blonkall and his stock company offer a new sketch entitled "The Better Way," dealing with the return of an escaped convict, and the members of the company all appear to advantage. Frank Crummit, "The Singing Collegian," equipped with good looks, an attractive wardrobe and an ingratiating personality, was deserving of his encores.

Gayety: Dan Coleman, Ireland's King of Comedy, in "A Trip to Joyland," is the current offering and is pleasing big houses. There are many song numbers, most of which are handled by the feminine principals. "Star and Garter" show next.

Shubert: Lyman Howe's Travel Festival in its second week to well pleased houses. Week May 15, Kansas City Grand Opera company in their annual season of opera in English. Repertoire includes "Il Travatore," "Martha," "Aida" and "Carmen," with principal roles in the hands of Joseph F. Sheehan, tenor; Louise LeBaron, contralto; Ottley Cranston, baritone, and Louie Collier Cranston, soprano. "Mlle Rhea" and ballet, May 22.

Willis Wood Theater: Billie Burke in a fascinating and thrilling picturization of "Gloria's Romance" is entertaining and delighting thousands of admirers at this theater this week. The picture will likely have an extended engagement.

Royal: Geraldine Farrar in "Maria Rosa" to S. R. O. business.

Regent: Kittie Gordon in "Her Maternal Right"; patronage continues big.

Jeanne Eagles, the Kansas City girl who, the past season, created such a sensation in Eastern theatrical circles, is at home spending a short vacation with her mother. Miss Eagles is being made the recipient of much social attention during her stay.

Maurice Dubinsky, the popular manager of the Garden Theater, was married in Davenport, Iowa, May 1, to Miss Betty Docterman, a non-professional.

"The Chase," Lucien Denni's syncopated movie, which was recently produced at the Grand Opera House as a benefit will likely be sent out on the road next season with a professional company. Mr. Denni, who is the composer of "Oceana Roll" has produced a number of meritorious musical comedies since "The Skylarks" by the general consensus of opinion is that his "The Chase" ranks first.

J. R. MCCLEERY.

CLOSINGS

MEMPHIS, TENN. (*Special*).—The 1915-1916 season at the Orpheum Theater drew to a close Sunday night, the last day of April, four days earlier than last season due to change in the plans of the booking managers in New York and warm weather. Frederick Bowers, Bert Lamont and His Cowboys, and Eva Taylor and company were on the last bill. The May Music Festival was held at the Lyceum, May 15-16, with the New York Philharmonic Orchestra, Josef Stransky, conductor, and many eminent soloists. The pictures shows are all active. The Memphis Dramatic and Musical Club, Howard Halle, manager, is planning some amateur Summer work.

CLYDE GRISSAM.

The Dominion, Ottawa, Can., closed for the season May 6, after successful engagement, opens again in August.

AT OTHER HOUSES

Thanks are due Manager J. J. Rosenthal for filling a long-felt want in bringing the Aborn English Grand Opera company to the Bronx Opera House for a limited engagement. A crowded house at all performances was the reward of this manager's aphorism, "Give the patrons what they want." "Madam Butterfly" was the opening opera on May 8, with Dora de Phillippe as Cho-Cho-San, which she sang most convincingly. Her enunciation was at all times clear and distinct and her singing was marked by a fine intelligence and a splendid sense for dramatic effects. Morton Adkins was a very good Sharpless and Henry Taylor a satisfying Pinkerton. Too much credit cannot be given Director Joseph Pasternack, under whose excellent leadership wonders were accomplished. The descriptive music of "Madam Butterfly's" hope, longing and struggle was never more fully enjoyed since it was rendered before the fall of the second act curtain. "Martha" was the bill for the latter part of the week, with Edyie Vaccari and Helma Morrill in the part of Lady Durham, Fritzi von Busing as Nancy and George Shields, Albert Amadi, George W. Dunstan, John Willard and Victor Ritchie in the cast. "Aida" and "Il Trovatore" follow.

MACON, GA.

MACON, GA. (*Special*).—Palace: "The Conscience of John David," "The Strange Case of Mary Page," May 8; Mary Pickford in "The Eternal Grind," May 9; "Hoo Doo Ann," "By Stock Delivery," May 10; George Beban in "An Alien," May 11-12; Francis X. Bushman in "The Moon's Ray," "The Torrent of Vengeance," "Their Anniversary," May 13.

Princess: Cleo Madison, "Her Bitter Cup," May 8; "The Great Divide," May 9; "Billy's Narrow Escape," "The Social Pirates," "Ham and the Masked Marvel," May 10; "The Raider," "An Olly Scoundrel," May 11; "The Love Mask," May 12; "The Unpardonable Sin," May 13.

Macon: "The Broken Promise," "A Lucky Mistake," May 8; "The Man Hunt," "His Wooden Leg," "Billy's War Brides," May 9; "The Trail of Danger," "The Unexpected," "Lonesome House," May 10; "Miss Blossom," "Chicken Hearted Jim," "The Stars and Stripes," "Why Mrs. Kenwood Lied," "The Newly Weds Mixup," May 12; "The Red Circle," "Swords and Hearts," May 13.

ANDREW OLIVER ORR.

MUSICAL FESTIVAL, SYRACUSE

SYRACUSE, N. Y. (*Special*).—The annual music festival took place at the Arena, May 8-10, and was attended by 17,700 of Syracuse music lovers, who were treated to excellent interpretations by Alice Nealson, Mary Jordon, Christine Miller, George Hamlin, Arthur Middleton, DeGogorza, Torello, Hempel. The Philadelphia orchestra, under the direction of Mr. Stokowski, played in an admirable manner. The chorus was under the direction of Tom Ward, of Syracuse, Mr. J. Raleigh assisting.

The Valley Theater will open with musical reviews and vaudeville June 12, under Sam Reifbach's management and will have Weber's orchestra, the leading orchestra of Syracuse.

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CARNEGIE TECH'S SHAKESPEARE

PITTSBURGH (*Special*). — The Department of Dramatic Arts of the Carnegie Institute of Technology is devoting the present week to a celebration of the Shakespeare tercentenary by giving a series of six performances of two of his plays. "A Winter's Tale" and "The Two Gentlemen of Verona." The first production under the direction of Mr. B. Iden Payne, is the most elaborate thing the department has yet undertaken. Special dances for the sheep shearing scenes in the Fourth Act of the play have been provided under the direction of Mr. Cecil Sharp, president of the English Folk Dancing Society. Four performances were given.

The production of "The Two Gentlemen of Verona" is a revival of the one made two years ago under the direction of Mr. Donald Robertson upon the occasion of the opening of the department.

FREDERIC MCCONNELL.

IN CANADA

CALGARY, ALTA. (*Special*).—For the first half of week May 5 the DeKoven Opera company in "Robin Hood" were well patronized. While all the principals were more than satisfactory, Little John, as played and sung by James Stevens stood out. Mr. Stevens sang here several times when he was young in the profession and we were delighted with the advance he has made in his art. "Bringing Up Father" did good business, May 4-6.

EDMONTON, ALTA. (*Special*).—"Jerry" was the offering of the Players at the Empire, May 1-3, and taken altogether was the most pleasing performance they have given. Frances Shannon's playing of the Mischievous Jerry would satisfy the most exacting. Carrie Lamont was a vivacious Joan, Norman Wendell an excellent Peter, and Jack Hayden got all that was possible out of Montague Wade, and Horace Porter's butler was a treat. The play was excellently staged and Mr. Summers's direction showed in the dash with which it was given. For the last half of the week the DeKoven Opera company's performance of "Robin Hood" delighted good business. The Players in "Kick In" week May 8.

At Pantages, May 1-6, the Three Rianos, Mae Curtis, Thalero's Dog and Pony Circus, Charles F. Lemon, and Charles W. Byers's Petticoat Minstrel Maids played to fair business.

GEO. FORBES.

LONDON, CAN. (*Special*).—Grand Opera House: "Potash and Perlmutter," return engagement, April 8, two performances to fine business. "In Old Kentucky," April 17, two performances to average business. Derwent Hall Caine in "Pete," April 18, pleased, and deserved better patronage. "Polly and Her Pals," April 20-22, five performances to fair attendance. "Nobody Home," May 7, with Lawrence Grossmith, drew capacity business.

Guy Bates Post in "Omar the Tent Maker," May 18 (return); "The Princess Pat," May 19-20.

Manager Minhinnick has had the house redecorated for the Summer season.

At the Princess Theater, the Simple Simon Musical Comedy company is in its sixth week.

C. E. A. WEBBE.

TORONTO (*Special*).—Royal Alexandra, May 8-13: For their second week the Robins Players put on "Believe Me, Xantippe." The absurdities of the farce, with its numerous laughable situations, kept the large attendance in continual good humor. Frances Neilson was very charming as Dolly playing with snap and finish. Edward Robins scores as McFarland, and Jack Amory, Eugene Frazier, Helen Travers (a very lovable villainness), and Jerome Renner also pleased well. As usual, the staging reflects great credit on Thomas McKnight.

Shea's: For the last week of the season a goodly bill, with the Navassar Girls, a musical act of exquisite quality, is the headliner. The orchestra ensemble is very beautiful and the lady vocalist superb. Noel Travers and Irene Douglas in "Meadowbrook Lane" have a very fine little sketch. Mary Elizabeth, a very bright comedienne; Doc O'Neill, and Dolores Vallecita and her leopards prove very entertaining. Large attendance.

Hippodrome: One of the best bills of the season to crowded houses. The Thomas Quartette are a delight to those who love good music well sung. "Hip-Hip-Hooray Girls" contribute a good act, and Bert Forest's hobo act was splendid. Fred Webber, ventriloquist, and the movie of "Soul Market," with Petrova, round out a splendid bill.

Loew's: The veterans, James and Bonnie Thornton, appeared at the head of a very good bill and gave us a peep at variety of twenty years ago. Mrs. Thornton, in spite of her sixty years, was greatly appreciated, and is still a very charming entertainer. Ethel McDonough sings well, and Ben and Hazel Mann get over splendid. Good attendance.

Star: Stock burlesque is in its second week and drawing good attendance.

Massey Hall: "The Battle Cry of Peace" opened at this large auditorium to good business.

Work is progressing on the Princess Theater and also on the Majestic, which will be renamed and called The Regent. Another vaudeville house is to be built by Miles Syndicate, which operate in Detroit.

GEO. W. DANTREE.

MONTREAL (*Special*).—At the Princess, week May 8, the French Comedy company opened their engagement in Brieux's "L'Engrenage" and gave an interesting and artistic performance, strengthening the good reputation already made. Claude Benedict in the leading role of Ramousin did some splendid work and he was ably supported all round. The company is billed here for two weeks and the repertoire is a large and varied one. Creatore's band drew large audiences to the Arena May 8-13. At the St. Denis M. Scheler and Mlle. Demons appeared to advantage in the Grand Guignol thriller, Le Baisser dans la Nuit. "The Birth of a Nation" is still showing at the Orpheum. The Fadette Ladies' Orchestra is a feature at the Imperial.

W. A. TREMAYNE.

SAN FRANCISCO

SAN FRANCISCO (*Special*). — At a Saturday luncheon, May 6, Otis Skinner talked before the Commonwealth Club. This club is for the betterment of civic affairs, and its membership is composed of the substantial men of the city. Mr. Skinner was well received.

A ball was given May 13 at the Civic Auditorium for the benefit of the Actors' Home on Staten Island. A troop of genuine cowboys from San Diego were in attendance.

Otis Skinner finished his engagement at the Columbia May 13, and "Midnight Girl" followed at popular prices from $1 to 10 cents. The Alcazar offered Florence Reed and Malcolm Williams May 8 in "The Yellow Ticket." "Passing Show of 1915," with its New York cast of favorites, at the Cort, week May 15. The Orpheum has as headliner Fritzi Scheff. Quiroga, the Spanish violinist, and Stella Mayhew. The Empress has as a picture, "German and English War Ships in Action." "The Beauty Doctor," "A Room Upside Down," and Quigg, Nickerson and Brantford in a Human Band, and Galven's Six Girl Cyclists. Pantages gave us "September Morn," Bowman Brothers, and Chabot and Dixon.

A. T. BARNETT.

NEW PLAYHOUSES

A new $20,000 theater will soon be erected in Dyersburg, Tenn., by Joseph Baker and leased to the present owners of the Lyric in Memphis. Boone Bros. of Dyersburg, have the contract.

EDWIN FORREST LODGE OFFICERS

PHILADELPHIA (*Special*).—At the annual meeting of the Edwin Forrest Lodge No. 2, Actors' Order of Friendship, the following were chosen to represent the order for the ensuing year: President, William A. Brady; vice president, George Pauncefort; treasurer, William Harris; secretary, William H. Young. Board of Trustees: Thomas McGrath, chairman; William Humphreys, Mark Price, Edgar Halstead, and F. F. Mackay.

WOODS TO PRODUCE FARCE

A. H. Woods has begun rehearsals of "Thirty Days," a new play by A. E. Thomas and Clayton Hamilton. The cast includes Inez Buck, Julia Taylor, James Rennie, Edwin Holt, Scott Cooper, Lucia Moore, George Denny, Robert Ames, Frances Goodrich, and Edward Donnelly.

"THE FAIRY BRIDE" TO BE GIVEN

"The Fairy Bride," by Norreys Jephson O'Conor, will be produced for a special performance at the Candler Theater, Friday afternoon, May 28. Rupert Harvey, now playing in "Justice" will appear in the leading masculine role, and Eileen Huban will play the fairy queen.

BOWES JOINS SELWYNS

Edward J. Bowes, who is Margaret Illington's husband, has ben made a member of the firm of Selwyn and Company. He will be the general manager of the company.

NEW MOROSCO OPERETTA

Oliver Morosco will present "Canary Cottage," his new musical play, with music by Earl Carroll, at the Mason Opera House, Los Angeles, on May 22.

GOSSIP

Lucille Cavanaugh has been retained for the new edition of the "Ziegfield Follies."

Jane Haven played the part of Lady Margaret Silchester in the "King of Nowhere," with Lou Tellegen at the Thirty-ninth Street Theater during the past week, owing to the illness of Olive Tell.

B. Iden Payne has contributed the preface to "Hobson's Choice," just published as one of the Drama League Series of plays. Mr. Payne staged the production of the play.

Margaret Fareleigh has returned from Chicago, where she appeared in "The Weavers." She is to appear in a new play in July.

Helen Evily, now in "Justice" at the Candler Theater, is to play a leading character in an English comedy next season.

John P. Campbell, director of the Irish Theater of America, is to produce a new Irish fairy play next week at the Candler Theater for a special performance.

Bertha Mann will close her special engagement as the leading woman at the Warburton Theater, Yonkers, this week.

The Royal Marimba Band, which appeared at the Hippodrome early in the season, has been engaged for the Ziegfeld Dance de Follies.

A farewell luncheon was tendered to Mrs. Fanny Kennedy, third vice-president of the Stage Children's Fund by the board of directors of that organization at Shanley's on May 12.

AN APPEAL FOR AID

Margie Newton, remembered as one of the old time single women of vaudeville, is in distress and an appeal is being made for her. According to a letter received by Nellie Revell, of the Orpheum offices, Miss Newton is in a serious condition from foot trouble. She is now in Chicago at the American Hospital and Dr. Thorek has consented to perform an operation free. It is necessary, however, that she pay the hospital fee of ten dollars a week, and she will have to remain there for at least two months. She has no relatives she can look to for aid. If her foot can be saved she will be able to support herself, as she says "my voice is better than it ever was."

Contributions can be sent to her direct to the American Hospital, Chicago.

MATHEWS CO., PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—The Godfrey Mathews Stock company entered their second week, presenting "Elevating a Husband" to crowded houses. Mr. Mathews scored heavily as Charles Sample. Blanche Shirley was delightful as Mrs. Charlie Sample and has established herself as a favorite leading woman. Jack Lewis made his debut as Prof. Topper and was received with an ovation and the recipient of many handsome gifts. Jeanette Cass gave a splendid portrayal of the German boarding housekeeper. Laura Tintle made a dear little mother. Winifred Burke as Florence, Francis Scarth as the maid, and Arthur Mathews were excellent; Smythe Wallace, Walmar Burkhardt, and Edwin Dudley were very satisfactory. Chris Bleu, a new member of the company, made his first appearance as Henry, giving a dignified performance. "Quincy Adams Sawyer," week May 15.

The Albee Stock company presented a "Pair of Sixes," with the following cast: Sydney Shields, Helen Reimer, Ida Stanhope, Nila Mac, Lynne Overman, Stuart Beebe, Ralph Remley, Berton Churchill, Eugene Revere, Lawrence Evart, and Minor Watson. "Under Fire," week May 15.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

There is an opening for summer stock in Cincinnati, writes John Redhead Froome, Jr., Mirror correspondent in that city. And John knows. Here is the view from his angle:

"Again we want to voice the query of a large number of theater patrons: Why can't Cincinnati have a stock company? There has been no stock here for several seasons and there has never been a summer stock. I am certain if a good stock with a first class company were brought here into one of these houses for a spring and summer season that it would prosper. I hope some stock manager wil read this and make note of the situation here. When the Grand and Lyric closed their regular season they attempted to institute twenty-five cent picture shows and after a couple of weeks they were forced to go over to the ten cent policy. There would be no better houses for summer stock in the country than the Grand or Lyric and Cincinnati would like to see either of them so used. The picture business here would not interfere with a regular winter stock season in some other house."

W. F. Gee, Mirror correspondent in Fall River, Mass., says:

"The stock outlook is good in regard to a location for a stock company. New Bedford, Mass., and Newport, R. I., are great fields. Gloucester, Mass., in the summer season should be good for stock. We have the best stock that has ever been seen in this city and the best part of it is, that they understand how to act."

WILKES PLAYERS, SPOKANE

SPOKANE, WASH. *(Special)*.—Auditorium, dark. American—The Ernest Wilkes Stock Players played to good business with "Inside the Lines," week April 30. Mr. Wilkes played the picturesque role of Jaimihr Khan in an impressive manner. Miss Marta Oatman as Jane Gerson had a pleasing part for her farewell. J. Anthony Smythe carried with distinction the role of Captain Woodhouse. Miss Jane Urban, former ingenue lead, has returned for a two weeks' engagement and was the Topsy in "Uncle Tom's Cabin," week May 1. Miss Ann Pitwood, traveling star of the Wilkes circuit, also is back in Spokane and plays Little Eva. About $500 has been turned over to the British organizations as their share of a benefit at the American May 1. The money will be devoted to the care of blinded and maimed soldiers of the Entente allies.

Norman Hackett, leading man of the Seattle Wilkes company, will be brought to Spokane to exchange places with J. Anthony Smythe, leading man with the Ernest Wilkes stock players at the American. Mr. Hackett's presence will enable the management to give one of the most notable productions of its season in "Classmates," a dramatic success in which Ernest Wilkes and Mr. Hackett made a road tour several seasons ago, and in which Mr. Wilkes supported Robert Edeson in the original New York cast. For this reason, instead of "Seven Keys to Baldpate," week of May 21, the Wilkes company will stage "Classmates," with Mr. Hackett and Mr. Wilkes in their original parts.

A season of Summer Stock in Butte may furnish the members of the Wilkes stock company of Spokane with an eight weeks' engagement following the close of the season at the American Theater. A suitable theater has been secured in the Montana city and Mr. Wilkes plans to take a company there for a limited period. The nucleus of the organization will be made up of Spokane players.

ROBERT S. PHILLIPS.

"MERCHANT OF VENICE," SCRANTON

SCRANTON, PA. *(Special)*.—The Poli Stock Company celebrated Shakespeare's Tercentenary week of May 5 by giving "The Merchant of Venice" and it was a brilliant success, as was attested by the packed houses during the week. Edouard D'Oize, in the role of Shylock, made the character picturesque and well marked in detail, as well as distinctive. The trial scene was played with intelligent power, and when the scene is reached in which Shylock returns to his desolate home, he aroused pity and sympathy by his exhibition of restrained grief. His playing in the more subdued scenes was noble and artistically dignified. Mae Desmond, as Portia, invested the part with the spirit of poetic refinement by her remarkable grace and the musical tones of her voice, which distinguished her performance from start to finish. Gus Forbes gave a strong individual performance of Bassanio, and Charles Stevens gave a good acount of himself as Antonio. Stewart E. Wilson scored a substantial success as Gratiano, while Edith Winchester proved a charming Jessica. Morton L. Stevens as Gobbo, showed distinctive humor, without being clownish. The play was staged under the personal direction of Edouard D'Oize. Week May 15, "The Lion and the Mouse."

C. B. DERMAN.

BAINBRIDGE, ST. PAUL, "ON TRIAL"

ST. PAUL, MINN. *(Special)*.—The Bainbridge Players from the Minneapolis Shubert, presented "On Trial" at the Shubert here, May 7-13. A number of this season's road company appeared in their original roles. The play ran for two weeks in Minneapolis, and a faultless presentation was given in this city. Our sister city is indeed fortunate in having two such excellent players as Lee Baker and Edith Evelyn to head her stock company. A large part of Miss Evelyn's training was received when playing leading roles with that sterling organization of the West, the old San Francisco Alcazar stock company as it was before the "fire." More than a word of commendation is due Joseph Holicky, Louise Farnum, Charles Reigel, Hal Mordaunt, W. F. Granger, Maxime Hodges and Kenneth Bradshaw for well sustained portrayals. Pete Raymond, who appeared for a moment only, nearly "stopped the show," such an ovation was accorded him. Every one of the jurymen looked as if he was capable of registering a thought; a number of members composing a recent "angry mob" in "The Holy City" could not be similarly accused. The Ernest Fisher Players in "Believe Me Xantippe," May 14-20.

JOSEPH J. PFISTER.

ROSETTA BRICE IN UNION HILL

"On Trial" was an excellent vehicle for Rosetta Brice's introduction to New Jersey playgoers. Miss Brice has lately been seen in the feature productions of the Lubin motion picture company. Her portrayal of the role of May Strickland was marked with such sincerity and thoroughness as to leave little doubt as to her ability. Miss Brice held the interest and sympathy of the audience throughout the play. Selmer Jackson as the defendant also played well. Florence Moore as Doris pleased. "Sinners" is the current week's attraction, with "The Eternal Magdalene" underlined.

E. A. GREWE, JR.

"UNDER COVER" IN UTICA

UTICA, N. Y. *(Special)*.—The Wilmer and Vincent Players began a summer engagement May 8 in "Under Cover." The play has never been seen in Utica before. Helen Menken and Charles W. Dingle are the leads and made a very good impression. Vida Croly Sidney, the character woman, has been seen here a number of seasons before and received an enthusiastic welcome. Others in the company are Charles Kennedy, Baker Moore, Arthur Edwards and Florence Norton.

WILCOX.

Macdonald, Lincoln, Neb.

THE LINCOLN PLAYERS, OLIVER THEATER, LINCOLN, NEB.

Top Row, Left to Right: B. J. Townsend, W. D. Holmes, John T. Prince; Manager, Harry Scott; Mark Elliston.

Lower Row: W. R. Siegfried, Edward C. Woodruff, Lead; Annie Girard, Fairy D. Thomas, Clara Blandick, Lead; Shirley Moore, Beth C. Merrill, Walter Regan.

VICTOR E. FRIEND.

STOCK AND CIVIC COMBINE

SEATTLE, WASH. *(Special)*.—In Seattle's civic commemoration of Shakespeare's Tercentenary the Wilkes Stock Players were accorded the post of honor and offered at the Metropolitan as their tribute the "Taming of the Shrew," May 1-6, matinees 4-6, which was presented in a delightful manner before large and capacity houses. Literary societies, dramatic clubs and other organizations lent loyal support. Phoebe Hunt as Katharina acquitted herself well, and interpreted the part with skill and accuracy. Norman Hackett as Petruchio displayed his skill and ability to the best advantage, and his delineation was easy, natural and complete. Richard Vivian was thoroughly at home in the role of Grumio. William C. Walsh as Baptista gave a good interpretation of the part, and Antonetta Crawford made the most of a minor role. In the cast were Olga Gray, Fanchon Everhardt, Cornelia Glass, Stanley De Wolfe, George Rand, Neil McKinnon, Montie Collins as well as local talent. Leading citizens at various performances were given an opportunity to make speeches relative to the event celebrated. Same company in "The Law of the Land," May 8-14.

BENJAMIN F. MESSERVEY.

BLEECKER HIT IN ALBANY, N. Y.

ALBANY, N. Y. *(Special)*.—For the second week of the engagement of the Bleecker Players at Harmanus Bleecker Hall, May 8-13, the organization was seen in a highly satisfactory performance of Edwin Selwyn's amusing farce, "Nearly Married." The players achieved a pronounced success and attracted packed houses the entire week. The leading roles were admirably sustained by Miss Sue McMenamy, and Edward Everett Horton. Others in the cast contributing to the success of the presentation were: Grace Hayle, Flo Murray, Frances Murdoch, Arthur Vinton and Howard F. Schoppe. The efficiency of Stage Director Earl D. Dwire was again in evidence.

GEORGE W. HERRICK.

MOZARTS CLOSE IN ELMIRA

ELMIRA, N. Y. *(Special)*.—The Mozart Players offered a delightful production of "The Woman He Married" at the Mozart, May 8-13, to excellent business. Victor Browne gave a remarkably clever interpretation of the role of Jack Harding and pleased greatly. Alice Clements was seen at her best as Mrs. Jack Harding and won honors with her delightful personality. Harold Salter was a splendid Jules Marston and did some of his best work of the season. Jack McGrath showed much versatility as the Hon. Cecil Armsby. Nan Crawford was a pleasing Mrs. Whitson-Bainbridge, Joseph Latham did well as Col. John Harding and Cliff Hyde was a good Jap servant. Director Harry McKee staged the production with a remarkable attention to detail. The season, which has run since last August without interruption, closed with a production of "The Vinegar Buyer," May 15-20.

J. MAXWELL BEERS.

KEITH PLAYERS, UNION HILL

"The Only Son," by Winchell Smith, author of "The Boomerang," was seen at the Hudson Theater, Union Hill, N. J., May 1-6. The heart interest and human appeal of the story make this play one of the most enjoyable seen here. Virginia Howell's emotional portrayal of the role of Mrs. Brainerd was remarkable for its seeming realism. A keen insight of the histrionic capabilities of this popular actress is afforded local playgoers this week. Miss Howell playing the leading role in "Alma, Where Do You Live?"—in direct contrast to her role the past week. Jack Roseleigh shared honors with Miss Howell; his change from the blithe and carefree youth to a serious minded and responsible young man was an admirable bit of acting. W. C. Masson is again responsible for a faultlessly mounted production.

E. A. GREWE, JR.

GREATER NEW YORK STOCK

KEITH'S BRONX.—"Woman Against Woman" was the bill week May 8 at B. F. Keith's Bronx Theater. Kathryn Purnell assumed the part of Bessie Barton at exceedingly short notice, owing to the indisposition of Frances McGrath and gave a remarkably able performance. Albert S. Vees, the new leading man, played John Tressider with a fine appreciation of values, sustaining the role with genuine dramatic force, and his tone quality admits no criticism. Fred C. House was an amusing Phil Tressider and Luella Morey contributed a true to the soil Deborah Barton. Roma Laure made her first appearance here in the character of Lady Chesterdon, and Edmund Abbey added the right touch to Sir Henry Chesterdon. Russell Barker in the minor role of a blind fiddler, Albert Gebhardt as Doctor Grayson, Margaret Fielding as Rachel and Walter Marshall as Gilbert Craven gave creditable support. Week of May 15, "Rolling Stones."

A military week will again be celebrated here when prominent speakers will address the audiences between the acts. The Borough of the Bronx has furnished the largest number of recruits for the army and navy and no small share of the credit belongs to resident manager Robert Jannette for inaugurating these military weeks.

Kathryn Purnell was handed the part of Bessie Parton in "Woman Against Woman," the attraction of the B. F. Keith's Bronx, on the evening before her first matinee and gave a letter perfect performance.

Frances McGrath, leading woman, was too ill to appear week May 8. Kathryn Purnell assumed the part assigned to Miss McGrath at exceedingly short notice.

Albert S. Vees, who made his first appearance as leading man with the company in "Woman Against Woman," possesses all the attributes that speak for success.

IDA C. MALCOLMSON.

BEST EVER IN FALL RIVER

FALL RIVER, MASS. *(Special)*.—For the second week, May 8-13, of their engagement the John Meehan Players presented "Sinners." The play possesses elements that appeal to various classes of theatergoers, and as presented by the company made a strong impression. John Meehan made Bob Merrick seem real. Laura Arnold made an appealing Mary Horton, and more than justified the good impression that she made in "On Trial." Maude Blair, who made her first appearance with the company May 8, made a tender Village Mother. Her portrayal of the character was a dominant factor in the play. Bernard Steele was good as Horace Worth. Esther Howard, late of the Lynn, Mass., Stock company, made her first appearance May 8, appearing in the part of Polly Carey, to which she did justice. Miss Howard scored a big hit and is a welcome addition to the company. One of the greatest hits of the performance was that made by Miss Claire Maslin as Sadie. Miss Maslin was ideal in the part and is deserving of much credit. Harry La Cour was well cast as Joe Garfield, while the "Willie" Morgan of J. K. Hutchinson could not have been better played. One member whose work is deserving of more than passing mention is Miss Belle D'Arcy, who played the part of Hilda Newton with fine distinction and skill. Ioan Borup, as Ira Simpson, played his part well. The stage management of Louis Wolford was perfect. Nothing better has ever been seen here in stage settings and effects. "The Story of the Rosary," May 15-20; "The Old Homestead," May 22-27.

W. H. Crane and the members of his company, who played at the Academy, May 6, attended the performance of the Meehan Players (matinee, May 6) and complimented Mr. Meehan and Mrs. Pauline H. Boyle, the manager, on the excellence of the company and production. Mr. Crane said that it was the best and most perfect Stock production that he had ever seen.

Premier—The Knickerbocker Stock company, May 8-10, presented "Thorns and Orange Blossoms," with Cyril G. Berry, Maud Grafton and Dorothy Horr in leading roles. "Sunset Trail" was the attraction May 11-13, with C. G. Berry in the leading role, in which he made a hit. Maud Grafton, H. J. Rennels and Dorothy Horr gave good support; good stage effects; good attendance.

W. F. GEE.

ALCINE PLAYERS, FLINT, MICH.

FLINT, MICH. *(Special)*.—For week May 7, the Alcine Players, at the Majestic, Flint, Mich., presented "Father and the Boys" to increasing business nightly. It proved to be the biggest drawing card of their engagement, and Miss Grace Hamilton as Bessie Brayton, and Arling Alcine as Thomas Morewood each scored a personal triumph in their respective roles. Week of May 14 the company offered "The White Sister" with an elaborate scenic production. To follow "The White Sister" Mr. Alcine will present "Mrs. Wiggs of the Cabbage Patch" week May 21. "The Girl in the Taxi" will be the attraction, week May 28. Business is getting better every night, and indications point to a long stock season in Flint.

MISS RUTH LECHLER.
Leading Woman, Hathaway Players, Brockton, Mass.

This young woman has had a most remarkable career, having been with such companies as "Lytell Vaughan," Florence Roberts, Baker Stock. She is now in her thirty-fifth week in Brockton, where she is captivating her audiences as "Rebecca of Sunny Brook Farm," "Within the Law," "Maggie Pepper," "Trail of the Lonesome Pine," "Mis-Leading Lady," and the latest releases.

LANG CO., DUBINSKYS, KANSAS CITY

KANSAS CITY (*Special*).—Grand Opera House: Eva Lang and associate players are offering a very pretentious production of "On Trial" at their theater this week and Miss Lang gives a very creditable performance in the role in which Pauline Lord proved somewhat of a sensation when the same play came to the Shubert several months ago as one of the genuine hits of the season. Miss Lang shines brilliantly though surrounded by a large and competent cast. "On Trial" is a thriller in every sense of the word and its climax, where the stage is darkened, keeps the audience gripping its seats. Arthur Hoiman, playing Gerald Trask, the dead man, is giving a superbly artistic reading of his part, and little Florence Roberts, brought here from Mr. Woodward's Denham Theater Stock in Denver, was a refreshing surprise. Frank Denithorne, an old favorite, Miss Adelle Bradford, and Mr. Carleton also scored in their respective parts. Others in the company worthy of mention are Ralph Collier, Herbert Delmore, Clara Hutton, and Jack McCabe. Harry Keefer, the director, is deserving of unlimited praise for his skillful handling of this unusual play. Next week: Eva Lang in "Widow by Proxy."

Garden: "The House of a Thousand Candles" is being elaborately produced by the Dubinsky Bros. Stock company this week, and the efforts of the company are greatly pleasing a steadily increasing patronage. Ed. Dubinsky handles with skill the role of "John Glenarm and Miss Irene Daniels is very effective as Marian Devereux. Barney Dubinsky was a great hit as the irrepressible Larry Sullivan, and James Bysel, in an exceedingly difficult role, did conscientious and effective work. Barrow LePaige as the indispensable Bates added to the enjoyment of the performance, and Frank Myers and Wallace Grigg were also well cast. Next week, two plays: "The Quaker Maiden" and "The Heart of Alabama."

J. R. MCCLEERY.

POLI'S "OUTCAST" IN BALTIMORE

BALTIMORE, MD. (*Special*).—For the sixth week of their engagement the Poli Players at the Academy ventured further into the fields of comedy and produced Edgar Selwyn's delightful little adventure of youth "Rolling Stones," which was seen at Ford's a few months ago with Charlie Ruggles and Harrison Ford. Although the play contains a number of roles, they are all subsidiary to the main characters of Buck Ryder and Dave Fulton. It was a foregone conclusion in our mind that Richard Bubler and Russell Fillmore would enact these roles, and we assumed with considerable success. Fillmore achieved his greatest individual success as Dave Fulton since coming to Baltimore. His performance was one of the most thoroughly agreeable and consistent bits of acting which have yet marked the Poli season. Fillmore's work last season bore all the traces of careful preparation and two character bits stand out in the memory as revealing a surprising amount of originality both in execution and conception. Bubler is seen to much greater advantage in drama than in comedy, but his versatility is in some respects remarkable. His performance last week was so well balanced and marked by such a wealth of deft touches in stage business as to place it ahead of his performance in "A Pair of Sixes." Hayden Stevenson, an actor who always compels by his impressive personality, was particularly successful in a small role. Florence Rittenhouse and Edna Hibbard played well and in a delightful manner. Next week we are looking forward with the greatest pleasure to Florence Rittenhouse's appearance in "Outcast."

I. B. KEEIB.

TEMPLE, MANHATTAN, ROCHESTER

ROCHESTER, N. Y. (*Special*).—Week May 8 the Temple Players presented "Madame X," with Grace Huff in the title role. She fulfilled our prediction of possessing extreme dramatic ability. Carl Anthony as the young lawyer, Ralph Locke as Floriot, Robert Homans (his first appearance with the company), Teresa Dale as Marie, Forrest Orr as Victor, and Miss Eddie Boyd as Helene were other members deserving special mention. Georgia Woodthorpe, Ralph Klein, Edwin Evans, and Bob McClung in minor roles. Week May 16, "The Woman."

Lyceum: Week May 8 Edgar MacGregor, with the Manhattan Players, offered an unusually capable production of "On Trial." The scenes were changed with rapidity without the use of the revolving stage, and the production easily equaled the road company seen here earlier in the season. Reginald Denny joined the company, playing the role of the defendant, and his many friends welcomed his return. Paula Shay, as the wife, gave a praiseworthy reading of the role. James Spotts wood as the secretary, Ernest Cossart as the lawyer, James T. Galloway, Ethel Wilson, Robert M. Middlemass, Alice Butler, Frederick Meads, John Lee and Frank Gerbrach were also in the company. The surprise of the week was little Valerie Cossart, the daughter of Ernest Cossart. Her previous experience as a golden fairy in Barker's production of "Midsummer Night's Dream" and in the juvenile company of "Daddy Long Legs," although short, promises an excellent future. Week May 16, "A Full House."

Olive Wyndham has succeeded Paula Shay as leading woman of the Manhattan Players.

B. HENRY LEFFINGWELL.

RUTH ROBINSON

Ruth Robinson, who closed a successful Winter season as leading woman of the stock companies at the Knickerbocker and American theaters in Philadelphia recently, opened April 22, playing leads at Poli's Stock, Springfield, Mass., May 1 in "Under Cover." Her opening at Springfield was a decided ovation, and she promises to become a great favorite with the stock patrons of the Palace Theater in that city. This year is her first appearance in the East, having been associated with some of the best attractions in the Middle West for the past five years. Last Fall in a seven weeks' engagement at the Bronx she developed a distinct following that was a tribute to her abilities as a stock actress.

Miss Robinson possesses a strong attractive personality and womanly charm. Her youth, versatility and magnificent gowns have won her success in such productions as "Madame X," "The Yellow Ticket," "The Great Divide," etc. She expects to play the entire Summer in Springfield, and is negotiating for an early Fall New York production.

Scott, Phila
RUTH ROBINSON

RUTH ROBINSON
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AS IT IS IN AUSTRALIA

Every Brand of Amusement Rampant—Names and Plays Familiar in This Country

SYDNEY, AUSTRALIA, April 12 (*Special*).—Messrs. Wirth Brothers opened their new Hippodrome at the Haymarket Monday, April 3, to an overflowing house, which was delighted with the programme submitted, it is generally admitted to be the "limit" in circuses to visit Sydney.

"So Long Letty" is still at Her Majesty's for this week and will after that go south to Melbourne, the pantomime, "Mother Goose," will then take the boards here and will frolic until further notice, with an all-star cast, consisting of Misses Lilian De Venny, Maude Fane, Queenie Paul, Gladys Moncrie, Victor Kelly, Harry Farrow, and a host of panto. artists.

"On Trial" opens April 15 at the Sydney Criterion with Madge Fabian, Frank Harvey, and Frank Elliott, supported by a powerful cast. "Peg O' My Heart" will at last eventuate at the Palace Sydney Saturday, 15, the entire company being transported by Messrs. J. and N. Tait. This will be their first theatrical venture and the company is regarded as a very good one. Sara Allgood will appear in the name part and the piece is being produced by that sterling artist, E. W. Morrison, who arrived together with the rest of the company last week by the Niagara. Harald A. Bowden will be in front for Messrs J. and N. Tait during the season; Aziola Pearce has left the Williamson management to go with the new firm, which bid fair to have a a rattling good season.

Frederick Shipman is at present touring New Zealand in charge of Paul Dusfau, the eminent Canadian tenor, who had such wonderful seasons here last year. He is supported by Florence Scapini (violinist) and Pauline Bindley (soprano). Genial Freddy Shipman always merits success.

Madame Melba arrived safe and sound by the Niagara and travelled to Melbourne on the same night. She only last week lost both her father and uncle and had cancelled all the forthcoming engagements for the present.

The staff of the Great White City surprised T. H. Eslick, manager, last week, when they took the liberty of presenting him with a purse of sovereigns as a token of good fellowship as a manager and a friend. T. H. E. is now one of the most popular men in the city. The gross receipts for the season so far (despite the current money tightness) has reached £20,395, which is nothing short of phenomenal and warrants T. H. Eslick as "the man in the right place all the time." Mr. Finlayson has now complete charge of the grounds and the press work.

At the National Amphitheater under the Fuller Directorate Herbert Brooks is now mystifying patrons in a sort of Houdini act. There are several other good turns on the same bill, which is one of the best presented by this management for some time. The Revue Combinations being featured by this firm are at present at Perth and Melbourne, appearing with continued success.

The "Peg o' My Heart" company comprises other than Sara Allgood, Herald Henson as Jerry, Cecil Brooking as Alaric, James Geidert as Brent, Ernest Euston as Hawkes, Thomas Sidney as Jarvis, Doris Gilham as Mrs. Chichester, Beatrice Yaldwyn as Ethel, and Betty MacMillan as the Maid.

Waddington's Pictures, Ltd., are opening yet another of their fine houses on Friday next at Darlinghurst. Blanche Sweet in "The Secret Orchard" will be their opening attraction. Meanwhile the Globe and Majestic are showing "The Straight Road," with Gladys Hanson as Moll O'Hare and Nance O'Neill as Theda Bara in The Kreutzer Sonata. The Strand and Grand theaters are still keeping up to packed houses at every evening session. The "Plunderer" gave this artist great scope, as did also "Carmen." Charles Chaplin has a rival in Billy Merton.

Muriel Starr in "Within the Law" is the great attraction at the Williams Theater Royal, together with the William Fox Film, "The Idler," a pictorial representation of Haddon Chamber's celebrated book. William Farnum as Samson and Marie Tempest in "Mrs. Plum's Pudding" will be shortly shown at these theaters. George Matheson has returned to Her Majesty's for the Panto season, and C. B. Westmacott and Mr. Macarty are looking after the Royal for the firm. C. B. W. has had varied experience in all branches of the theatrical game.

Fred Marsh, manager of front of house for the National Sydney for some time, leaves next week for New Zealand to take charge of another of this firm's attractions.

Hugh Ward is once again to the front as an organizer, this time it is for the Anzac Funds, and he has organized a big matinee performance to take place on the 13th of this month, at which over 4000 members of the Williamson forces will participate.

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BRUCE R. HUTTON.

HARTFORD

HARTFORD, CONN. (*Special*).—"The Firefly," the first attraction at Parson's Theater, presented by The Opera Players, entire week May 15. Florence Webber has appeared in Hartford previously as she was the prima donna with the Lyric Players at Parson's Theater several seasons back. Richard Carle, the noted musical comedy star and playwright, appeared in person with that company. Miss Webber is quite at home in "The Firefly" as she played in that operetta for some time, following Trentini.

The regular season at Parson's closed May 13. May Irwin and Marie Dressler appeared during the closing week. The theatrical year just passed has proved one of the most successful in the history of the theater.

"Rolling Stones" was presented by The New Poli Players, week May 8, before large audiences. Mr. Crane and Mr. Jarrett portrayed the two youthful adventurers; Miss Jackson and Miss Bristow both did excellently. Miss Jackson took the Anna Anderson role, which was originally created by Marguerite Skirvin, leading lady with the Poli Players last year. Miss Bristow was a very attractive and vivacious Nora. Miss Faust and Mr. Ludgrin were amusing as the landlady and her effeminate husband. Week May 1 total attendance approximately 17,200. Present week about eighteen thousand. "Along Came Jimmie," a new play, current week.

"The Aeroplane Girls" headed Palace bill, May 11-13. Attendance for week about thirty-three thousand; sold out as usual.

The *Hartford Post* and the Strand Theater are conducting a Popularity Contest. The winners will appear in a "Made in Hartford" photoplay.

SEYMOUR WEMYSS SMITH.

REOPENING IN UTICA

UTICA, N. Y. (*Special*).—The Majestic reopened May 15 under the management of the Majestic Theater Corporation, of which Patrick F. Clavey, a former Utican, is manager. High-class vaudeville will be the policy. Opening headliner, "Colonial Days."

Week May 1-6, "Experience" did good business at the Shubert. The Chicago Symphony Orchestra played an engagement at the Lumberg May 9. "The Military Maids," final burlesque of the season, May 11-13. Avon Theater has Pauline Frederick in "The Moment Before."

Orpheum Theater is celebrating its first anniversary under the present management. Robert Warwick in "The Supreme Sacrifice." Mr. Warwick was at one time leading man of the stock company here. Alhambra has Triangle plays. Hippodrome did big business with Charlie Chaplin's "Carmen" week of May 1.

ARTHUR L. WILCOX.

PENNSYLVANIA NOTES

BELLEFONTE, (*Special*).—Garman's Opera House, Bellefont, Pa., played "Mutt and Jeff in College" to a packed house May 26. The Penn State Thespians of State College also packed the house May 29. Their play, "Here and There," was very creditably done, especially the chorus work in the second act. The work of Reilly, '19, as Jane Raynor, '16, as Tobias Flint and Lawler, '19, as Sue Palmer, were of professional calibre.

The Scenic ran "The Eternal City" morning, noon and night, to full houses, May 5. Manager Brown has contracted for the regular war pictures for one night a week.

The Lyric produced "Neptune's Daughter," May 12. "The Birth of a Nation" will be run in Garman's Opera House May 30-31.

W. A. Shelden has opened a neat, little movie house at Millheim, Pa., and is running the general films. Harry Mann has built a small one-story fireproof building at Milesburg, Pa., and is running general film service four times a week.

Curry's Pastime Theater at State College has a change twice a week on the Keith vaudeville circuit, along with pictures and plays, to good business nightly. He is booking some musical comedy shows for next season, having finally completed the stage.

Wilson's Theater at Tyrone, Pa., is running Paramount films when not having any shows for night stands. The Railroad Y. M. C. A. is running the Triangle films nightly to good houses in their fireproof auditorium.

Frederick's New Garden Theater is doing a nice business with vaudeville and pictures.

The Hagenbeck-Wallace Circus will show at Bellefonte May 31, at Lock Haven June 1 and Renovo, Penn., June 2.

GEO. T. BUSH.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Proctor's Grand an unusually entertaining vaudeville bill was offered week May 8-13, the leading numbers being Miss Fay Baker, and J. Francis Kirk, local stock company favorites, in a clever sketch. Frank Gardner and company, Charles Thompson, Romer and Mitchell, Jim and Marion Harkins, The Footlight Girls, Will Davis, Dorothy Granville, Hugh Herbert, and Parrish and Peruc. Crowded houses.

Jacobs and Jermon's Smiling Beauties featuring Harry Morton, supported by an excellent company of burlesque favorites, including June Mills, Zellah Clayton, Ruth Weeley, Sam Collins, Billy Innes and Fred Rose served to draw packed houses at the Empire. As an added feature Manager Rhodes put on George Palmer and partner, champion cake walkers of the State. The leading motion picture houses offered the latest feature films, which drew the customary crowded houses.

GEO. W. HERRICK.

CHICAGO

Mid-West Managers' Convention in July—Actors' Equity Office—What's Playing

CHICAGO, May 19 (*Special*).—The Mid-West Theatrical Managers' Association will hold its second annual meeting in Chicago, July 10-12, and a big attendance is expected as the first year of this organization has brought results which have led to a wide interest being manifested by those eligible for membership. There are 168 members of the association at present. Robert Sherman is president. There are one vice-president from several different States and vice-president from Cook County, Illinois, and another from the State-at-large as follows: Wisconsin, Harry Chapelle, of Madison; Nebraska, J. C. Jenkins, of Neligh; Iowa, Frank E. Foster, of Iowa Falls; Missouri, H. S. Swaney, of St. Louis; Illinois, J. E. Edwards, of Aledo, Cook County, Fred F. LeComte, of Chicago Kansas; M. J. Lavery, of Pittsburgh; Minnesota, Al J. Markham, of Rochester; South Dakota, H. L. Walker, of Aberdeen; Pennsylvania, George H. Bubb, of Williamsport, and Indiana, Sam Carlton, of Frankfort.

The Strollers have annual picnics which are designated as "rambles" and the one for this year has been set for July 10, during the presence in Chicago of the Mid-West managers. The first event of this nature was held at Ravinia Park, last year's at Riverview, and this year's place is to be decided upon by a committee consisting of Frank Q. Doyle, Ed W. Rowland, Sr., Herbert S. Renton, Ned Alvord, and George Belshoover. Ed. W. Rowland is chairman of the general committee.

Halton Powell's "Any Man's Sister" played the National last week. Mr. Powell arrived in Chicago a few days in advance of the engagement and feared the weather was getting too warm for business. He finally expressed a willingness to sell the play for that week and Orville Bunnell bought him out for $1,300. Powell found out later that the advance sale was the biggest the house has known this season. When this is written the result of the matter has not been learned, but the play did a big business and Bunnell probably made some money on the deal.

Henry Van Arman returned to Chicago last week after a season with Cohan and Harris's "On Trial." Paying his respects to The Strollers one evening he encountered C. Jay Smith with whom he had appeared with in "The California Minstrels" in 1886. Smith had another name in those days and was business manager of the company. Van Arman was a bandoist at that time.

Charles Stevenson, who had a long stay here with "Experience," claims Chicago as his home, although he has a summer cottage on Prince Edward Island. Stevenson was located in Chicago for seven years at one time as a wine agent, and has since felt that this city is his headquarters.

The Rose Sydell burlesque company closed its season here and moved direct to New York.

The Midway Garden will have a musical revue the coming Summer which is expected to be very elaborate. Ray Raymond will head the revue at Green Mill. Carlos Sebastian will stage the revue at Bismarck Garden.

Jack Lait, author of "Help Wanted," and purveyor of two or three theatrical enterprises in years gone by, is now on the *Herald*, and writes very interesting novelettes each day. One of them is said to be the origin of a suit for $200,000 filed against that paper.

"Experience" moved from Chicago to Milwaukee, Wis., this week, where the company will end its season.

The Actor's Equity Association will open an office here with L. Andrew Castle in charge. A meeting held at the Hotel Alexandria last week was attended by forty of the leading players of the Middle West, and the results proved very encouraging to Charles A. Stevenson, a member of the council who was here the greater part of the season and Mr. Castle, local representative of the council.

E. C. Wilson will send out "The Shepherd of the Hills" next season and has invested $1,400 in the production.

Edna Marshall and George Dill have signed for leads with "The Natural Law," which plays the big one-night stands to the Coast next season, under the direction of the United Production Company, of which Merle H. Norton is a leading spirit.

Sam Thall was operated upon May 10, for appendicitis. He left his desk at the W. V. M. A. at 5:30 feeling in best spirits, and was on the table at 6:30. Mr. Thall has charge of the tabloid department of the association.

Harry Greenway is to be manager of White City when it opens May 27. Riverview and Forst Park open on May 17.

The opera house at East Troy, Wis., burned on Tuesday night of last week, and the Flora DeVoss company lost trunks, scenery, and wardrobe. The company moved to the picture house in that place the next night.

Powers: The engagement of "Daddy Long-Legs" ended last week. Business was disappointing. The premiere of "Mavourneen," being produced by the Corey-Williams-Ritter Co., takes place there next Sunday night. There are twenty-six speaking parts in the piece. Peggy O'Neil, who played "Peg O' My Heart" at the Garrick Theater, has the most important role. Pedro de Cordoba, Warburton Gamble, Saxone Moriand, and Belle Daube are others in the cast.

Cohan's Grand: May Irwin in "33 Washington Square" is the new attraction, succeeding "Molly-O," which left Sunday night to open in New York this week.

Blackstone: Maude Adams is offering "The Little Minister" for a fortnight engagement.

Garrick: Grace George will remain several weeks more as her productions are awakening widespread interest among the highbrows.

Palace: "A World of Pleasure" opened Wednesday night for a Summer run.

Illinois: "Chin Chin" remains as popular as ever.

Olympic: "So Long Letty" holds favor with the theater-going public.

Cort: "A Pair of Queens" is a success.

Victoria: "Any Man's Sister" is playing a return date this week. "The Road to Happiness" was last week's offering with Harry L. Minturn and a company organized especially. It was too high class for this house.

E. E. MEREDITH.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

BALTIMORE

Aborn's Success—The Friars' Frolic—Press Club's Night

BALTIMORE, MD. (*Special*).—The unusually brilliant success, both from a financial and artistic standpoint, which marked the performances of the Aborn organization at Ford's during the opening week of the season, was evident again last week. After having heard three distinct groups of singers we have reached the conclusion that the Aborns have this year gathered together the best aggregation of artists they have yet offered during the many seasons' visits to Baltimore.

We have in mind five artists whose work was marked by an admirable finesse and whose singing reached a high plane of excellence. These artists included Salvatore Giordano, Bettina Freeman, Lillian Eubank, Morton Adkins, and De'Angelo. "Carmen" and the "Tales of Hoffman" were sung last week to audiences which filled the house at the majority of performances. The most satisfying work in "Carmen" was contributed by Giordano, Eileen Castles, De'Angelo, and Samaloff. Giordano is the best tenor the Aborn forces have offered in this city. "Tales of Hoffman" brought forth the splendid artist, Morton Adkins, with whom we are all well acquainted. His voice has grown in volume and his admirable tone production combined with a splendid resonance and a nice intelligence in singing make him an artist of distinction. Eileen Castle's singing in "Tales of Hoffman" was one of the most satisfying things of the season thus far. "Martha" and "Faust," week May 15.

Manager Henkle of the Academy has just announced that the Friar's Frolic will hold forth at his house May 30. The performance has already received much publicity here and with the date of the production three weeks off half the house is already sold out.

Through the efforts of Harry Henkle the Press Club of Baltimore held their annual benefit performance at the Academy this season instead of presenting a performance of their own. Mr. Henkle was most successful in his management of the affair. He arranged for a dance to follow the play in the concert hall and also conceived the idea of turning the huge lobby of the Academy into a banquet hall, where supper was served at midnight.

Florence Nash, who received her first stage experience at Albaugh's in this city with the Adelaide Keim Players, returned to town last week at the Maryland in a sketch entitled "Fanny's Particular Punch." It is one of the best playlets we have seen in vaudeville this season. It has been a good many seasons since Miss Nash was here, her last appearance being in a Herbert operetta entitled "Sweet Sixteen" at the Academy. Her acting is so good and her personality so ingratiating we hope she will return to us every season.

I. B. KREIS.

PITTSBURGH

Little Theater Opens—Fay Templeton Returns Home with Big Welcome

PITTSBURGH (*Special*).—The Little Theater Co. of Pittsburgh was inaugurated on Wednesday, May 10, when it presented four one-act plays at Moose Temple. There were Maeterlinck's "Interior," "The Place and the Girl," by J. Hartley Manners; "The Swan Song," by Tchekoff, and "The Man in the Stalls," by Sutro. John Allan Haughton, formerly of the Washington Square Players of New York, is the director. The Nixon has joined the film throng, and at present has Dr. John Ruskin's Animal, Bird and Reptile pictures.

Fay Templeton returned to the stage after an absence of several years and was the headliner of a good bill of vaudeville at the Davis. Miss Templeton was given a big and hearty reception and was the recipient of some beautiful floral offerings. A programme of her own songs were sung, being "The Singer and the Song," "Her Wedding Morning," "Mary Was From Idaho," and "Ah! One Man," the latter done in blackface. Fay Templeton in private life is Mrs. William J. Patterson, and resides in Pittsburgh, but has not returned to the stage permanently. She is under the management of Harry Davis, and will probably play New York, Philadelphia, Boston and Chicago. Others on the bill were Elsie Pilcer and Dudley Douglas (who have an elaborate act), Al. Shayne, Ralph Smalley, etc. Joan Sawyer is the headliner May 15-20.

The Aborn English Grand Opera company offered "Il Trovatore," "Cavalleria Rusticana," and "I Pagliacci" in its second week at the Alvin, May 8-13. The principals in the alternating casts were Edith Helena, Bettina Freeman, Marie Stapleton Murray (well known throughout musical circles here), Grace Baum, Lillian Eubank, Giuseppe Agostini, Domenico Russo, Richard Bunn, Millo Picco, and William Schuster. Good business. "Rigoletto" and "Lucia" week May 15.

The Liberty Girls, with the Bohemian Harmony Four as an added feature, played to good houses, May 8-13, at the Gayety. This ended the season at this house. The Pavlowa film, "The Dumb Girl of Portici," remained at the Pitt, May 8-13.

D. JAY FACKINER.

FIRST AMERICAN PLAY

ROCHESTER, N. Y. (*Special*).—A colonial audience of 1780 witnessing the presentation of the first American play, "The Contrast," Royall Tyler, at the John Street Theater, New York, will be one of the most interesting of the historical and dramatic episodes in the Shakespearean spectacle to be held June 7-9 at Exposition Park.

This event will be in general charge of the Rochester Teachers' Association according to arrangements made by Mrs. Sumner Hayward, chairman of the Committee on Episodes. The association has invited the Daughters and the Sons of the American Revolution to represent the important revolutionary and colonial leaders who are known to have been present at the performance of this first play. There will be about 150 in the colonial audience, costumed according to the fashion of the period.

B. HENRY LEFFINGWELL.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy of Music: "The Soldier Girl," May 8-10, with a large company of local players pleased large attendance. With this attraction the season at the Academy closed.

Bijou, May 8-13: "Crusoe Isle," Hendricks and Padula, Claude and Marion Cleveland, Estel Roberts, Tiara Japs, "The Iron Claw," "The Come Back," Clara Kimball Young in the film feature, "Marrying for Money"; James Grady and company in "At the Toll Bridge," Marvelle Klass and Bernie, Plotti, and George Welsh in the photo-drama, "Blue Blood and Red"; large attendance.

Palace: Large attendance; fine showing of feature pictures. Plaza: S. R. O.; strong line of feature films.

W. F. GEE.

HENRY MORTIMER
with Mrs. Fiske in Erstwhile Susan — Gaiety Theatre

LENORA NOVASIO
In "THE PRINCESS PAT"

May Buckley
All communications, Low's Exchange, 1123 Broadway, New York City

MILDRED BEVERLY
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HARRISON HUNTER
In "THE CO-RESPONDENT"
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BRIGHAM ROYCE
APPEARING IN PERCY MACKAYE'S "MASQUE"—STADIUM—C. C. N. Y. — 16 Gramercy Park

ANN MURDOCK
Direction CHARLES FROHMAN

MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco — Belasco Theatre

FRED NIBLO
In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan
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MARJORIE RAMBEAU
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OTTO KRUGER
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EVA FALLON
WITH "THE PRINCESS PAT"
Management John Cort

FRED GRAHAM
Supporting FRANCES STARR — Direction DAVID BELASCO

HAZELL COX

THE BLUE PARADISE — Management Messrs. SHUBERT

VIVIENNE SEGAL

With "THE BLUE PARADISE"

Management MESSRS. SHUBERT

PERCY HELTON

AT LIBERTY — ADDRESS GREEN ROOM CLUB

ALICE DOVEY

In "VERY GOOD, EDDIE"

MADELINE DELMAR

As "BARNABETTA" in "ERSTWHILE SUSAN"

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PAULINE LORD

Telephone 4172 Riverside — Address care DRAMATIC MIRROR

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GEORGE ALISON

DADDY LONG-LEGS — Direction HENRY MILLER

AS IT IS IN AUSTRALIA

Every Brand of Amusement Rampant—Names and Plays Familiar in This Country

SYDNEY, AUSTRALIA, April 12 (*Special*).—Messrs. Wirth Brothers opened their new Hippodrome at the Haymarket Monday, April 3, to an overflowing house, which was delighted with the programme submitted. It is generally admitted to be the "limit" in circuses to visit Sydney.

"So Long Letty" is still at Her Majesty's for this week and will after that go south to Melbourne, the pantomime, "Mother Goose," will then take the boards here and will frolic until further notice, with an all-star cast, consisting of Misses Lilian De Veuny, Maude Fane, Queenie Paul, Gladys Moncrie, Victor Kelly, Harry Farrow, and a host of panto. artists.

"On Trial" opens April 15 at the Sydney Criterion with Madge Fabian, Frank Harvey, and Frank Elliott, supported by a powerful cast. "Peg O' My Heart" will at last eventuate at the Palace Sydney Saturday, 15, the entire company being transported by Messrs. J. and N. Tait. This will be their first theatrical venture and the company is regarded as a very good one. Sara Allgood will appear in the name part and the piece is being produced by that sterling artist, E. W. Morrison, who arrived, together with the rest of the company last week by the Niagara. Harald A. Bowden will be in front for Messrs J. and N. Tait during the season; Ardell Pearce has left the Williamson management to go with the new firm, which bid fair to have a a rattling good season.

Frederick Shipman is at present touring New Zealand in charge of Paul Dufau, the eminent Canadian tenor, who had such wonderful seasons here last year. He is supported by Florence Scapini (violinist) and Pauline Bindley (soprano). Genial Freddy Shipman always merits success.

Madame Melba arrived safe and sound by the Niagara and travelled to Melbourne on the same night. She only last week lost both her father and uncle and had cancelled all the forthcoming engagements for the present.

The staff of the Great White City surprised T. H. Eslick, manager, last week, when they took the liberty of presenting him with a purse of sovereigns as a token of good fellowship as a manager and a friend. T. H. E. is now one of the most popular men in the city. The gross receipts for the season so far (despite the current money tightness) has reached £20,395, which is nothing short of phenomenal and warrants T. H. Eslick as "the man in the right place all the time." Mr. Finlayson has now complete charge of the grounds and the press work.

At the National Amphitheater under the Fuller Directorate Herbert Brooks is now mystifying patrons in a sort of Houdini act. There are several other good turns on the same bill, which is one of the best presented by this management for some time. The Revue Combinations being featured by this film are at present at Perth and Melbourne, appearing with continued success.

The "Peg o' My Heart" company comprises other than Sara Allgood, Herald Henson as Jerry, Cecil Brooking as Alaric, James Geidert as Brent, Ernest Huston as Hawkes, Thomas Sidney as Jarvis, Doris Gilham as Mrs. Chichester, Beatrice Yaldwyn as Ethel, and Betty MacMillan as the Maid.

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HARTFORD, CONN. (*Special*).—"The Firefly," the first attraction at Parson's Theater, presented by The Opera Players, entire week May 15. Florence Webber has appeared in Hartford previously as she was the prima donna with the Lyric Players at Parson's Theater several seasons back. Richard Carle, the noted musical comedy star and playwright, appeared in person with that company. Miss Webber is quite at home in "The Firefly" as she played in that operetta for some time, following Trentini.

The regular season at Parson's closed May 13. May Irwin and Marie Dressler appeared during the closing week. The theatrical year just passed has proved one of the most successful in the history of the theater.

"Rolling Stones" was presented by The New Poli Players, week May 8, before large audiences. Mr. Crane and Mr. Jarrett portrayed the two youthful adventurers; Miss Jackson and Miss Bristow both did excellently. Miss Jackson took the Anna Anderson role, which was originally created by Marguerite Skirvin, leading lady with the Poli Players last year. Miss Bristow was a very attractive and vivacious Nora. Miss Faust and Mr. Ingrin were amusing as the landlady and her effeminate husband. Week May 1 total attendance approximately 17,200. Present week about eighteen thousand. "Along Came Jimmie," a new play, current week.

"The Aeroplane Girls" headed Palace bill, May 11-13. Attendance for week about thirty-three thousand; sold out as usual.

The *Hartford Post* and the Strand Theater are conducting a Popularity Contest. The winners will appear in a "Made in Hartford" photoplay.

SEYMOUR WEMYSS SMITH.

REOPENING IN UTICA

UTICA, N. Y. (*Special*).—The Majestic reopened May 15 under the management of the Majestic Theater Corporation, of which Patrick F. Clavey, a former Utican, is manager. High-class vaudeville will be the policy. Opening headliner, "Colonial Days."

Week May 1-6, "Experience" did good business at the Shubert. The Chicago Symphony Orchestra played an engagement at the Lumberg May 9. "The Military Maids," final burlesque of the season, May 11-13. Avon Theater has Pauline Frederick in "The Moment Before."

Orpheum Theater is celebrating its first anniversary under the present management. Robert Warwick in "The Supreme Sacrifice." Mr. Warwick was at one time leading man of the stock company here. Alhambra has Triangle plays. Hippodrome did big business with Charlie Chaplin's "Carmen" week of May 1.

ARTHUR L. WILCOX.

PENNSYLVANIA NOTES

BELLEFONTE (*Special*).—Garman's Opera House, Bellefont, Pa., played "Mutt and Jeff in College" to a packed house May 26. The Penn State Thespians of State College also packed the house May 29. Their play, "Here and There," was very creditably done, especially the chorus work in the second act. The work of Betty, '19, as Jane Raynor, '16, as Tobias Flint and Lawler, '19, as Sue Palmer, were of professional calibre.

The Scenic ran "The Eternal City" morning, noon and night, to full houses, May 5. Manager Brown has contracted for the regular war pictures for one night a week.

The Lyric produced "Neptune's Daughter," May 12. "The Birth of a Nation" will be run in Garman's Opera House May 30-31.

W. A. Sheiden has opened a neat, little movie house at Millheim, Pa., and is running the general films. Harry Mann has built a small one-story fireproof building at Milesburg, Pa., and is running general film service four times a week.

Curry's Pastime Theater at State College has a change twice a week on the Keith vaudeville circuit, along with pictures and plays, to good business nightly. He is booking some musical comedy shows for next season, having finally completed the stage.

Wilson's Theater at Tyrone, Pa., is running Paramount films when not having any shows for night stands. The Railroad Y. M. C. A. is running the Triangle films nightly to good houses in their fireproof auditorium.

Frederick's New Garden Theater is doing a nice business with vaudeville and pictures.

The Hagenback Wallace Circus will show at Bellefonte May 31, at Lock Haven June 1 and Renovo, Penn., June 2.

GEO. T. BUSH.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Proctor's Grand an unusually entertaining vaudeville bill was offered week May 8-13, the leading numbers being Miss Fay Baker, and J. Francis Kirk, local stock company favorites, in a clever sketch. Frank Gardner and company, Charles Thompson, Romer and Mitchell, Jim and Marion Harkins, The Footlight Girls, Will Davis, Dorothy Granville, Hugh Herbert, and Parrish and Peru. Crowded houses.

Jacobs and Jermon's Smiling Beauties featuring Harry Morton, supported by an excellent company of burlesque favorites, including June Mills, Zellah Clayton, Ruth Wesley, Sam Collins, Billy Innes and Fred Rose served to draw packed houses at the Empire. As an added feature Manager Rhodes put on George Palmer and partner, champion cake walkers of the State. The leading motion picture houses offered the latest feature films, which drew the customary crowded houses.

GEO. W. HERRICK.

CHICAGO

Mid-West Managers' Convention in July—Actors' Equity Office—What's Playing

CHICAGO, May 19 (*Special*).—The Mid-West Theatrical Managers' Association will hold its second annual meeting in Chicago, July 10-12, and a big attendance is expected as the first year of this organization has brought results which have led to a wide interest being manifested by those eligible for membership. There are 168 members of the association at present. Robert Sherman is president. There are one vice-president from several different States and vice-president from Cook County, Illinois, and another from the State-at-large as follows: Wisconsin, Harry Chavelle, of Madison; Nebraska, J. C. Jenkins, of Neligh; Iowa, Frank E. Foster, of Iowa Falls; Missouri, H. S. Swaney, of St. Louis; Illinois, J. E. Edwards, of Aledo, Cook County; Fred E. LeComte, of Chicago; Kansas; M. J. Lavery, of Pittsburgh; Minnesota, Al J. Markham, of Rochester; South Dakota, H. L. Walker, of Aberdeen; Pennsylvania, George H. Bubb, of Williamsport, and Indiana, Sam Carlton, of Frankfort.

The Strollers have annual picnics which are designated as "rambles" and the one for this year has been set for July 10, during the presence in Chicago of the Mid-West managers. The first event of this nature was held at Ravinia Park, last year's at Riverview, and this year's place is to be decided upon by a committee consisting of Frank Q. Doyle, Ed W. Rowland, Sr., Herbert S. Renton, Ned Alvord, and George Beichoover. Ed W. Rowland is chairman of the general committee.

Halton Powell's "Any Man's Sister" played the National last week. Mr. Powell arrived in Chicago a few days in advance of the engagement and feared the weather was getting too warm for business. He finally expressed a willingness to sell the play for that week and Orville Bunnell bought him out for $1,300. Powell found out later that the advance sale was the biggest the house has known this season. When this is written the result of the matter has not been learned, but the play did a big business and Bunnell probably made some money on the deal.

Henry Van Arman returned to Chicago last week after a season with Cohan and Harris's "On Trial." Paying his respects to The Strollers one evening he encountered C. Jay Smith with whom he had appeared with in "The California Minstrels" in 1886. Smith had another name in those days and was business manager of the company. Van Arman was a banjoist at that time.

Charles Stevenson, who had a long stay here with "Experience," claims Chicago as his home, although he has a summer cottage on Prince Edward Island. Stevenson was located in Chicago for seven years at one time as a wine agent, and has since felt that this city is his headquarters.

The Rose Sydell burlesque company closed its season here and moved direct to New York.

The Midway Garden will have a musical revue the coming Summer which is expected to be very elaborate. Ray Raymond will head the revue at Green Mill. Carlos Sebastian will stage the revue at Bismarck Garden.

Jack Lait, author of "Help Wanted," and purveyor of two or three theatrical enterprises in years gone by, is now on the *Herald*, and writes very interesting novelettes each day. One of them is said to be the origin of a suit for $200,000 filed against that paper.

"Experience" moved from Chicago to Milwaukee, Wis., this week, where the company will end its season.

The Actor's Equity Association will open an office here with L. Andrew Castle in charge. A meeting held at the Hotel Alexandria last week was attended by forty of the leading players of the Middle West, and the results proved very encouraging to Charles A. Stevenson, a member of the council who was here the greater part of the season and Mr. Castle, local representative of the council.

E. C. Wilson will send out "The Shepherd of the Hills" next season and has invested $1,400 in the production.

Edna Marshall and George Dill have signed for leads with "The Natural Law," which plays the big one-night stands to the Coast next season, under the direction of the United Production Company, of which Merle H. Norton is a leading spirit.

Sam Thall was operated upon May 10 for appendicitis. He left his desk at the W. V. M. A. at 5:30 feeling in best spirits, and was on the table at 6:30. Mr. Thall has charge of the tabloid department of the association.

Harry Greenway is to be manager of White City when it opens May 27. Riverview and Forst Park open on May 17.

The opera house at East Troy, Wis., burned on Tuesday night of last week and the Flora DeVoss company lost trunks, scenery, and wardrobe. The company moved to the picture house in that place the next night.

Powers: The engagement of "Daddy Long-Legs" ended last week. Business was disappointing. The premiere of "Mavourneen," being produced by the Corey-Williams-Ritter Co., takes place there next Sunday night. There are twenty-six speaking parts in the piece. Peggy O'Neil, who played "Peg O' My Heart" at the Garrick Theater, has the most important role. Pedro de Cordoba, Warburton Gamble, Saxone Moriand, and Belle Daube are others in the cast.

Cohan's Grand: May Irwin in "33 Washington Square" is the new attraction, succeeding "Molly-O," which left Sunday night to open in New York this week.

Blackstone: Maude Adams is offering "The Little Minister" for a fortnight engagement.

Garrick: Grace George will remain several weeks more as her productions are awakening widespread interest among the highbrows.

Palace: "A World of Pleasure" opened Wednesday night for a Summer run.

Illinois: "Chin Chin" remains as popular as ever.

Olympic: "So Long Letty" holds favor with the theater-going public.

Cort: "A Pair of Queens" is a success.

Victoria: "Any Man's Sister" is playing a return date this week. "The Road to Happiness" was last week's offering with Harry L. Minturn and a company organized especially. It was too high class for this house.

E. E. MEREDITH.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

BALTIMORE

Aborn's Success—The Friars' Frolic—Press Club's Night

BALTIMORE, MD. (*Special*).—The unusually brilliant success, both from a financial and artistic standpoint, which marked the performances of the Aborn organization at Ford's during the opening week of the season, was evident again last week. After having heard three distinct groups of singers we have reached the conclusion that the Aborns have this year gathered together the best aggregation of artists they have yet offered during the many seasons' visits to Baltimore.

We have in mind five artists whose work was marked by an admirable finesse and whose singing reached a high plane of excellence. These artists included Salvatore Giordano, Bettina Freeman, Lillian Eubank, Morton Adkins, and De'Angelo. "Carmen" and the "Tales of Hoffman" were sung last week to audiences which filled the house at the majority of performances. The most satisfying work in "Carmen" was contributed by Giordano, Eileen Castles, De'Angelo, and Samaloff. Giordano is the best tenor the Aborn forces have offered in this city. "Tales of Hoffman" brought forth the splendid artist, Morton Adkins, with whom we are all well acquainted. His voice has grown in volume and his admirable tone production combined with a splendid resonance and a nice intelligence in singing make him an artist of distinction. Eileen Castle's singing in "Tales of Hoffman" was one of the most satisfying things of the season thus far. "Martha" and "Faust," week May 15.

Manager Henkle of the Academy has just announced that the Friar's Frolic will hold forth at his house May 30. The performance has already received much publicity here and with the date of the production three weeks off half the house is already sold out.

Through the efforts of Harry Henkle the Press Club of Baltimore held their annual benefit performance at the Academy this season instead of presenting a performance of their own. Mr. Henkle was most successful in his management of the affair. He arranged for a dance to follow the play in the concert hall and also conceived the idea of turning the huge lobby of the Academy into a banquet hall, where supper was served at midnight.

Florence Nash, who received her first stage experience at Albaugh's in this city with the Adeliade Keim Players, returned to town last week at the Maryland in a sketch entitled "Pansy's Particular Punch." It is one of the best playlets we have seen in vaudeville this season. It has been a good many seasons since Miss Nash was here, her last appearance being in a Herbert operetta entitled "Sweet Sixteen" at the Academy. Her acting is so good and her personality so ingratiating we hope she will return to us every season.

I. B. KREIS.

PITTSBURGH

Little Theater Opens—Fay Templeton Returns Home with Big Welcome

PITTSBURGH (*Special*).—The Little Theater Co. of Pittsburgh was inaugurated on Wednesday, May 10, when it presented four one-act plays at Moose Temple. There were Maeterlinck's "Interior," "The Place and the Girl," by J. Hartley Manners; "The Swan Song," by Tchekoff, and "The Man in the Stalls," by Sutro. John Allan Haughton, formerly of the Washington Square Players of New York, is the director. The Nixon has joined the film throng, and at present has Dr. John Ruskin's Animal, Bird and Reptile pictures.

Fay Templeton returned to the stage after an absence of several years and was the headliner of a good bill of vaudeville at the Davis. Miss Templeton was given a big and hearty reception and was the recipient of some beautiful floral offerings. A programme of her own songs were sung, being "The Singer and the Song," "Her Wedding Morning," "Mary Was From Idaho," and "Ah! One Man," the latter done in blackface. Fay Templeton in private life is Mrs. William J. Patterson, and resides in Pittsburgh, but has not returned to the stage permanently. She is under the management of Harry Davis, and will probably play New York, Philadelphia, Boston and Chicago. Others on the bill were Elsie Pilcer and Dudley Douglas (who have an elaborate act), Al. Shayne, Ralph Smalley, etc. Joan Sawyer is the headliner May 15-20.

The Aborn English Grand Opera company offered "Il Trovatore," "Cavalleria Rusticana," and "I Pagliacci" in its second week at the Alvin, May 8-13. The principals in the alternating casts were Edith Helena, Bettina Freeman, Marie Stapleton Murray (well known throughout musical circles here), Grace Baum, Lillian Eubank, Giuseppe Agostini, Domencio Russo, Richard Bunn, Millo Picco, and William Schuster. Good business. "Rigoletto" and "Lucia," week May 15.

The Liberty Girls, with the Bohemian Harmony Four as an added feature, played to good houses, May 8-13, at the Gayety. This ended the season at this house. The Pavlowa film, "The Dumb Girl of Portici," remained at the Pitt, May 8-13.

D. JAY FACKINER.

FIRST AMERICAN PLAY

ROCHESTER, N. Y. (*Special*).—A colonial audience of 1789, witnessing the presentation of the first American play, "The Contrast," Royall Tyler, at the John Street Theater, New York, will be one of the most interesting of the historical and dramatic episodes in the Shakespearean spectacle to be held June 7-9 at Exposition Park.

This event will be in general charge of the Rochester Teachers' Association, according to arrangements made by Mrs. Sumner Hayward, chairman of the Committee on Episodes. The association has invited the Daughters and the Sons of the American Revolution to represent the important revolutionary and colonial leaders who are known to have been present at the performance of this first play. There will be about 150 in the colonial audience, costumed according to the fashion of the period.

B. HENRY LEFFINGWELL.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Academy of Music: "The Soldier Girl," May 8-10, with a large company of local players, pleased large attendance. With this attraction the season at the Academy closed.

Bijou, May 8-13: "Crusoe Isle," Hendricks and Paduia, Claude and Marion Cleveland, Estel Roberts, Tiara Japs, "The Iron Claw," "The Come Back," Clara Kimball Young in the film feature, "Marrying for Money"; James Grafe and company in "At the Toll Bridge," Marvelle Klass and Bernie, Plotti, and George Welsh in the photo-drama, "Blue Blood and Red"; large attendance.

Palace: Large attendance; fine showing of feature pictures. Plaza: S. R. O.; strong line of feature films.

W. F. GEE.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Emma Dunn in John Stokes's "According to Washington"

White, N. Y.

MISS VANDA HOFF,
A Ruth St. Denis Discovery Heading New Dance Offering at the Colonial.

BUT one new offering promised anything like unusual interest last week—and that, marking Emma Dunn's return to vaudeville, was presented at the Brooklyn Prospect.

Miss Dunn offered a sketch, "According to Washington," written by her actor-author husband, John Stokes. "According to Washington" is an attempt to preach preparedness, instill a spirit of self-sacrifice for one's country, and generally sound a patriotic note. It fails, as a good many attempted dramatic "messages" have failed, because, first of all, it isn't good drama.

Emma Dunn and Her Message of Patriotism

A letter written by Abraham Lincoln to the mother of five sons killed in battle was undoubtedly the inspiration of the sketch. The scenes are laid in '61, and Miss Dunn plays Mrs. Bixley, whose five sons are eagerly starting for the front. The wife of one of the young men protests in vain, while the mother commands them to be courageous. Then the curtain is lowered while three years flit by. Every one is in black. All of the boys have died on the battlefield. The widow of the married son calls upon the mother, embittered by the loss of her husband. But the timely arrival of Lincoln's letter, commending the mother who gave her five boys to her country, softens her heart. So she asks the mother's forgiveness.

The sketch lacks utterly in humanness or in suggesting life. The characters are merely talking manikins. Mrs. Bixley, for instance, is a prim, patriotic lady given to reading extracts from George Washington's addresses. "There always has been, and always will be, questions that can't be arbitrated" is the keynote of her philosophy. There is really but one human note in the sketch—Lincoln's letter.

Mrs. Dunn, who always plays with simpleness and a direct sincerity, does all that is possible with her role. The task is unsurmountable. The other players are lost. They have nothing substantial to work upon.

May Elinore Returns

May Elinore, who used to appear with her comic sister, Kate Elinore, in the old days, now has an entertainer named Violet Carleton as her comedy foil. Kate, you'll recall, has an arm as long as the well-known Coincidence.

Miss Elinore now goes in for broad comedy. And she helps celebrate the Shakespearean Tercentenary after this fashion:

"Did Shakespeare write all the plays they say he did?"

"When I get to heaven I'll ask him!"

"Suppose he's not there."

"You ask him!"

And the drummer loudly clangs a gong, at which Miss Elinore starts. "What's that, the wagon?" she asks. "I know the sound."

William Rock's New Dances

For their second Palace week, William Rock and Frances White varied their dancing turn. For one thing, Mr. Rock revived his eccentric "Land of Oronoco," strongly reminiscent of his jungle dance in "The Orchid" of some seasons ago. Then Miss White does "A Little Girlie From a One-Horse Town":

"Broadway cooking I despise,
I long for mother's pies."

And Mr. Rock offers a sort of hornpipe, which ends in a comic duet with Miss White anent a shipwrecked vessel and a lady, the "she" being continually confused with scandalous results.

Mr. Rock surely knows how to create and characterize a dance.

"Inspired by the dance and aided by the *tout ensemble*," not to count the effusive Lester Shechan, Bessie Clayton returned to the Palace after a tour to the Pacific Coast.

She presented her minuet, her versions of the modern dances and her toe dances to syncopated time, while the Clayton Sextette contributes sundry tintinabulations of pans, blank cartridges, bass drums and banjos. Personally, we do not care for Miss Clayton's physical style of toe dancing.

Cecil Cunningham and Her Songs

We could get but one impression at the Palace of Cecil Cunningham's new song specialty—that an excellent voice is being wasted on lyric drivel. The blond Miss Cunningham, who sang Gilbert and Sullivan so well, is always entertaining—optically and vocally. But her latest songs—by Husband Jean Havez—aren't.

The song material is divided into four parts. First Miss Cunningham sings "Irving Berlin's Childhood," a cheery little ditty relating how the youthful little Irving twisted his nursery rhymes into syncopation.

The second, "Reuben's Courtship," has this refrain:

"I know you're brave,
You need a shave,
No boob for mine."

Miss Cunningham then tells how single acts are constructed, and, just to show how easily it's done, offers a political monologue, with the facts mixed for comic purposes, and a burlesque ballad.

The final number, "Why Columbus Landed Here," intimates that Christopher was looking for Bryan, Ford and the trenches in Broadway.

All this topical stuff is shallow and entirely lacking in freshness. Moreover, it is utterly unworthy of Miss Cunningham's voice.

James McIntyre and T. K. Heath revived another of their old minstrel skits, "Waiting at the Church," ascribed to Henry Vernon. Herein we find Mr. McIntyre in the role of a husky darky lady, Venus Love, who has inveigled one Rufus Ambro Lee into a proposal of marriage. Mr. Heath, as the blackface parson, finally weds the couple, Miss Love having proven that she is doing her best to live up to her name. About ninety-one per cent. tedium and nine per cent. laughter.

Leonard Gautier's "animated toy shop" is an effort to avoid the hackneyed in trained animal acts. The ponies and dogs pose after the fashion of huge toys, an intoxicated man enters the place, and comic intervals are provided when the "toys" come to life and go through their stunts.

Tameo Is Caligraphically There

Tameo Kajiyama, in his "caligraphic exhibition of psychological interest," writes with ease and a piece of chalk upside down and backward, and does a neat series of stunts apparently requiring an unusual amount of mental concentration. We quote the programme: "Mr. Kajiyama, facing the audience with his right hand behind his back, reads and writes headlines from the daily papers, at the same time holding heated conversation with any person in the audience." At the Palace, Kajiyama made good on everything but the warmth of his repartee.

The rotund Francis Dooley and the laughing Corinne Sales are still doing their glib patter-and-song turn. "That's Silly," quite unchanged since we first observed the turn. The skit has a strong underlying note of vulgarity. In fact, the patter needs blue penciling. Aside from the blueness, the whole thing should be freshened.

Rooney and Bent's Farewell

Pat Rooney and Marion Bent played their vaudeville farewell at the Colonial previous to invading the pictures. For the occasion they revived "At the

MISS MARJORIE RAMBEAU,
To Shortly Appear at the Palace Before Starring in an A. H. Woods Production.

New Stand." Mr. Rooney was once more the brash little news stand proprietor, and Miss Bent his prospective customer.

She asks for a *Woman's Home Companion* and Mr. Rooney hands her a wash board.

"What's your favorite stone," he inquires.

"Turquoise."

"Mine's a brick."

They dance. Rooney is a remarkable eccentric dancer with all sorts and variations of old time variety steps. Indeed, he's a sort of electrified hairpin.

Carmela and Rosa Ponzillo, "those Italian girls," are of the statuesque, superrobust Latin type. With one of them at the piano, they start with "She's the Daughter of Mother Machree," and sing everything from ballad and rag to operatic selections. Their vocalism has lots of volume and is, in the variety vernacular, "showy." Really they have just natural, untrained voices.

Another Willard Mack Sketch

Joseph E. Bernard has an odd sketch, "Who Is She?", written by Willard Mack.

The playlet is of puzzling construction, developing into a comedy depicting the tribulations of a young married couple of seven weeks. The bride and groom quarrel and make up through the whole sketch, the slender shadow of a plot dealing with the wife's suspicions of an innocent note from a masculine friend of hubby.

The dialogue is written in a workmanlike manner but substance is lacking. The sketch arrives at nothing.

Ray Largay and Sue Snee present a small voiced flirtation turn with a R. F. D. box as principal property and a back drop depicting an apple orchard in frenzied bloom. They meet at the rural letter box and engage in patter. Shortly after Mr. Largay bursts into song, 'A Soldier's Last Goodbye," relating of a battlefield letter—

Before he could send it,
He had to end it."

Then Miss Snee sings of preparedness,

"I wont take a taxi ride,
Unless my mother's by my side.
Safety First."

"He makes juggling an art," confided the Colonial programme, of Gaston Palmer. His art shows the influence of the motion pictures, we venture to add. You recall the old trick where the juggler, standing upon one foot, placed a plug hat on the other, the while balancing a cigar upon the toe. Then he tossed both into the air, catching the cigar betwen his lips and the hat upon his head.

A derby has succeeded the battered high hat and a small mustache is affixed to the cigar. Consequently, we now get a Charlie Chaplin climax.

N. V. A. INCORPORATED

ALBANY (*Special*).—Eddie Leonard, Oscar Loraine, Bert Fitzgibbon, and Bob Albright are named as the principal directors of the National Vaudeville Artists, Inc., with headquarters in New York city. The organization filed articles of incorporation with Secretary of State Hugo on May 10.

The association is formed to promote the general welfare of actors, artists, and vaudeville performers, particularly those who are members of this organization.

It is planned to encourage a more harmonious business relation between such artists and theatrical and vaudeville managers. It also proposes to maintain the professional standing of performers and generally to do and carry out every lawful thing which may tend to secure the rights and property of its members.

GEO. W. HERBICK.

IN THE ANTIPODES

SYDNEY, AUSTRALIA (*Special*).—Hugh McIntosh now draws practically all his acts from America. Little Ella, a child dancer from the States, has been winning much praise. Musette has been appearing down here, while America is also represented by Margaret Ford, Cordo and Noll and Gardner and Revere.

Fuller's Amphitheater has also been drawing strongly from the States. Madge Maitland, except for unusual costumes, hasn't startled Sydney by any means. Herbert Brooks, the American, is in his third season in a Houdini Act.

McIntosh's Tivoli Follies, appearing in Melbourne, are to go to Auckland and tour New Zealand.

BRUCE R. HUTTON.

COMING HEADLINERS

WEEK OF MAY 22.—*Colonial*, Alan Brooks and company, Nonette; *Alhambra*, Craig Campbell, Ruth Roye, Florence Nash and company; *Royal*, Bert Levy; *Orpheum*, Belle Storey, Walter Brower; *Bushwick*, Navassar girls, Julia Curtis; *New Brighton*, Maryland Singers, Louise Dresser, Marie Nordstrom.

WEEK OF MAY 29.—*Royal*, Farber girls, Connelly and Wenrich; *Bushwick*, Florence Nash and company, Hallen and Fuller; *New Brighton*, Honey Boy Minstrels, Alan Brooks and company; *Henderson's*, Rock and White, Nonette.

MARTIN BECK PRODUCES NEW SKETCH; ISABELL D'ARMOND RETURNS

New St. Denis Dance Offering—Josephine Jacoby for Vaudeville—Alan Brooks Writes New Vehicle

Laura Nelson Hall is to appear in a new playlet, "Cat and Kittens" now being staged under the personal direction of Martin Beck.

"Cat and Kittens" is the work of Frances Nordstrom and Miss Hall will be supported by June Keith and Robert Taber.

The sketch will be Mr. Beck's fourth production of the year, the others being "Overtones," originally produced by the Washington Square Players; "The River of Souls," John L. Golden's Chinese drama; and "The Passion Play of Washington Square," Sidney M. Tatron's suprise playlet.

Miss Hall entered vaudeville last fall in Robert H. McLaughlin's "Demi Tasse" and has spent the season on the Orpheum Circuit.

Isabell D'Armond, the charming little comedienne, is at the Alhambra this week making her first New York appearance in several seasons. Miss D'Armond recently returned from Australia, where she was presented by Hugh McIntosh as the star of his Tivoli Follies. Before going to the Antipodes Miss D'Armond made an English tour. She is assisted in her present song revue by George Dixon.

Josephine Jacoby, the singer, is to enter vaudeville under Edward S. Keller's direction.

Alan Brooks, who has been doing "Straightened Out" in the varieties for three seasons, has a new sketch, "Dollars and Sense." Mr. Brooks wrote the playlet himself. "Dollars and Sense" is described as a "humorous tragedy in four scenes." Leah Peck will be leading woman.

Brother St. Denis, as Ruth St. Denis' brother is known to the theater world, is presenting a new dancing offering at the Colonial this week. The act is called "The Nizam's Court Dancers" and Mr. St. Denis has selected two of Miss St. Denis' discoveries, Vanda Hoff and Betalo Rubino, to head the offering. Miss Hoff is a San Francisco girl who studied at Denishawn. She has appeared on tour with Miss St. Denis and has given exhibitions at the Hotel St. Francis, San Francisco, and during the Panama-Pacific Exposition she led the grand ballet at Festival Hall.

Betalo Rubino gives her address as Barcelona, Spain, although she lives in Greenwich Village, where she is a sculptor's model. Miss Hoff and Miss Rubino are supported by a company of girls from Denishawn.

Roshanara's New Offering

Roshanara, the exponent of Indian and Burmese dances, will appear at the Palace on Monday, May 29. Roshanara will offer an elaborate Indian production revealing the life of the harem and temple girls of the East. Roshanara will herself direct the production, which is entirely of her own creating. She will offer several new dances for the first time in America. A complete score has been written for the piece by Fred Herrendean. The costumes and lighting will reveal, it is said, new color ideas.

Harry Girard is leaving vaudeville for the motion pictures. Mr. Girard will close his season on May 28 in New York. He has been playing "The Luck of the Totem" for the past two years in vaudeville and headlining East of Chicago for 51 consecutive weeks. Mr. Girard has accepted an offer to write and star in an Alaskan picture to be made by Oliver Morosco. It is probable that Mr. Girard will remain in pictures.

Agnes Cain Brown (Mrs. Harry Girard) and her daughter, Kathryn, were seriously injured in a taxi accident in Louisville, Ky., on Thursday, April 20. They are both in the Grant Park General Hospital. The accident occurred while Mrs. Girard and her daughter were en route to the station, the taxi colliding with an Adams Express Company wagon. The driver was injured and both horses killed. Kathryn Girard, who is but four years old, is in a critical condition.

Frances Ring opened in her new sketch, "The Makin's," in Yonkers on Monday. Miss Ring came to the Fifty-eighth Street Theater on Thursday for the remainder of the week. M. S. Bentham is directing Miss Ring's tour.

Booked by Wireless

Talk about the alertness of variety agents! Arthur Goldsmith, of the M. S. Bentham offices, last week booked an act. The Seven Colonial Belles, by radio. The Belles were coming from Jacksonville on the steamer *City of Columbus*, when Mr. Goldsmith caught them by wireless and booked them to open on Thursday in Mt. Vernon. The act arrived at 6 A. M. and opened at the matinee.

Fay Templeton returned to the stage at the New Davis Theater in Pittsburgh last week. Until recently a home-making hausfrau of Pittsburgh, Miss Templeton felt the call of the footlights with the coming of Springtime. Her vaudeville appearance in her home town was, by the way, a real demonstration.

Miss Templeton's songs were varied, including one, "Oh, Mistah Man," done in black face. J. Oliver Rheil is her accompanist.

Theatergoers attending the Royal Theater *late last week, were surprised to find* Nora Bayes on the bill. Miss Bayes was announced save for a card: "Guess Who?" Miss Bayes was breaking in her new act, in which she is appearing at the Palace this week. Edmund Goulding, the singer at the Palace this week, was also trying out his act at the Royal. Following his single, Mr. Goulding appears during Miss Bayes's specialty.

Marion Weeks was a happy girl last week when she appeared at Keith's in Washington. The President and Mrs. Wilson attended the Monday evening performance, and were so pleased with Miss Weeks that they asked to meet her. After the performance Miss Weeks was presented to the President. Later she received a photograph of the President, autographed as follows:

"To Miss Weeks, with sincere appreciation of her really very lovely singing, with best wishes from Woodrow Wilson."

Phyllis Neilson-Terry's Single Week

Phyllis Neilson-Terry will appear at the Chicago Majestic next week.

Miss Neilson-Terry's return to vaudeville is limited to a single week. She will next be seen in support of Sir Herbert Tree.

Willard Mack, after a week's delay in preparing his sketch, is at the Palace this week in his latest playlet, "An Eye For an Eye." Mr. Mack's company numbers William L. Gibson and Constance Molyneaux.

Douglas J. Wood is at the Colonial this week in a new sketch, "Three in One," a playlet written by Sidney M'Tatron Hirsch, the author of "The Passion Play of Washington Square."

Hugh Herbert is at the Alhambra in a new sketch of his own writing, "Prosperity." Mr. Herbert is the author of a number of playlets, including "Discontent," "The Sons of Abraham," and "The Turn of the Tide."

"For Value Received," a four-act play by Ethel Clifton, was produced at the Alcazar Theater, San Francisco, on May 15, with Florence Reed and Malcolm Williams in the leading roles. It will have a New York hearing in the Fall. Miss Clifton is the author with her vaudeville partner, Brenda Fowler, of a number of variety sketches. They are now touring the Orpheum Circuit in "The Saint and the Sinner."

Among early headliners at the New Brighton, it is expected, will be Fay Templeton, Elsie Janis, Weber and Fields, Louise Dresser, Valeska Suratt, Evelyn Nesbit, Nora Bayes, Dolly Sisters, Lulu Glaser, Julia Dean, Alexander Carr, Sam Bernard, Anna Held, Marie Cahill, Dorothy Jardon, Bernard Granville, Florence Nash, Elizabeth Brice and Charles King, Adela Rowland, McIntyre and Heath, Eva Tanguay, Stella Mayhew, Joan Sawyer, Bessie Clayton, Gertrude Hoffmann, William Rock and Frances White and Grace La Rue.

Elsa Ryan in Playlet

Elsa Ryan will shortly be seen in vaudeville in a sketch she offered at the Ritz-Carlton benefit on May 17. The playlet is the work of Elsa Maxwell, who acted as general manager of the performance. M. S. Bentham will direct Miss Ryan's tour.

Fatima, the dancer, has been tendered a five weeks' contract by the Amalgamated Vaudeville Agency. She opened at the Hamilton Theater on May 7.

Carl McCullough, the monologist, is suing F. Nelson Barker, a truckman of Newark, in the Circuit Court, Newark. Mr. McCullough alleges that he hired Barker to move his trunk from Proctor's Theater, Newark, to an address in West Forty-third Street, New York. He further alleges that he never received the trunk. Mr. McCullough claims that the trunk contained clothing valued at $1,031.50. He is suing for this amount plus three weeks salary at $250 per week, which he claims he lost because he didn't have his clothes.

The Strand, Hoboken, changed from vaudeville to pictures on May 8. This policy will be followed for the Summer.

Belle Storey makes her return to vaudeville, after her Hippodrome season, at the Brooklyn Orpheum next week.

Alphone Gourdier, seventy-four years old, for many years a vaudeville headliner, died at the home of George Cramlich, with whom he boarded in Carlstadt, N. J. Mr. Gourdier was born on the Bowery, New York, of French parents. He studied to become a dentist, but gave this up to enter vaudeville. A son and daughter survive him.

Edgar Allan Woolf is writing a sketch for Lida McMillan.

Lucille Cavanagh and George White, recent members of the Ziegfeld Follies, have formed a vaude ille parthership and will shortly be seen in the two-a-day. Later in the year they will return to musical comedy.

Henrietta Crosman returns to vaudeville next week at Keith's in Philadelphia.

John F. Royal, for several years manager of Keith's in Cincinnati, has been transferred to the management of Keith's in Cleveland. Ned Hastings, manager of the Louisville Keith house, will be shifted to Cincinnati.

Mr. Royal went to Cincinnati from Boston and a year ago married a Newport girl, Anne Kenny.

Bourke Sullivan, Irish basso, is likely to enter vaudeville shortly under M. S. Bentham's direction.

The Campbell girls are routed to July 1. They have been offered a Keith route for next season.

Mark Reardon has written another sketch, "The Romance of a Day."

Alf. T. Wilton and Laurence Schwab *have secured the rights to Jesse Lasky's* "The Beauties." The offering will be presented on the small time.

James Hussey, of the team of Hussey and Boyle, has started suit for divorce against his wife, who also makes a countercharge against her comedian husband. From Supreme Court Justice Callaghan, Mrs. Hussey has secured $20 a week alimony and $100 counsel fees pending the suit. Hussey, in his allegations, accuses his wife of indiscretion. Mrs. Hussey in turn mentions Hussey's alleged misconduct in April, 1912.

After a concert season, Kate Condon open in vaudeville at the Chicago Majestic on June 12. She will offer a repertoire of classical selections and modern Irish ballads. Miss Condon was the contralto of the Gilbert and Sullivan revivals with DeWolf Hopper and she has prominently appeared with Fritzi Scheff and other stars.

An interesting illustrated booklet has been issued anent Denishawn, the Ruth St. Denis school of dancing and its related arts, at 60 St. Paul Street, Los Angeles.

The Three Keatons have gone over to the Loew time, opening at the American on Monday.

Arthur Duffy and Mercedes Lorenze are playing the Loew time, offering a skit, "Antiseptic Love."

Dave Genaro and Isabelle Jason closed recently with the Harry Lauder company. They open shortly at the Million Dollar Pier, Atlantic City.

The California Orange Packers, who appear under the direction of Loney Haskell, were at the Palace last week, playing their sixtieth consecutive week on the United time. Mr. Haskell says they "packed them in" at the Palace.

Willie Pantzer is reported to have been *killed while fighting with the German* army. His brother, Ernest, died after a short illness a few weeks ago.

CHICAGO PALACE CLOSES

CHICAGO (*Special*).—The Palace Theater closed its fifth season Sunday night. The period has been very successful, both in an artistic and in a financial way. Harry Singer, the active manager, hoped that the season would pass without a "walk-out" and came nearly making that record. The only real walk-out of the season was for the last week, when Whiting and Burt refused to go on, being dissatisfied about something which was not even made plain to the management. A few weeks ago the Farber Girls did not appear and gossip pronounces it a "walk-out," although the mother of the girls assured the Palace management that one of them was ill.

The Courtney Sisters had about agreed to tour the Pantages circuit, when an offer came from "A World of Pleasure," which appealed to them more.

"The Divorce Question" was witnessed at McVicker's last week by Harry Weber, New York agent, who thinks it is big time material, recast with high salaried people.

Belle Baker visited the Grand Theater, a colored house at Thirty-first and State, one night recently, to hear Estelle Harris, a colored coon shouter with Billy King's stock company, which is playing a seven-weeks' engagement at that house.

Trovato scored the hit of the bill at the Palace last week, registering with his old-time speed. Billy McDermott was a big hit at both the Palace and the Majestic Monday, doing double duty when Whiting and Burt disappointed. Dorothy Brenner and her company were added to the Palace bill at night.

Lelia Shaw opened on the Pantages circuit this week with her playlet, "A Truthful Liar." Miss Shaw was formerly in stock in half a dozen cities on that time and is expected to be a great feature.

Patricola is a hit on the Pantages circuit.

E. E. MEREDITH.

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ACTS, PLAYS, SKETCHES

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EAST LIVERPOOL, O.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADAMS and Murray: Maj., Milwaukee; Forsythe, Atlanta, 22-27; Shea's, Buffalo, 29-June 3.

ALLEN and Howard: Temple, Detroit; Shea's, Buffalo, 22-27; Keith's, Phila., 29-June 3.

ANTHONY and McGuire: Bijou, Richmond, 18-20.

ANTWERP Girls, Five: Keith's, Wash., 22-27.

ARDELL, Franklyn: Colonial, Erie, Pa.; Temple, Detroit, 22-27; Empress, Grand Rapids, 29-June 3.

ASTAIRE, Fred and Adele: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 21-27; Temple, Detroit, 29-June 3.

AVERLING and Lloyd: Orph., Oakland.

AVON Four: Bushwick, B'klyn; Empress Grand Rapids, 29-June 3.

BAILEY, Cliff: Colonial, Norfolk 18-20.

BAKER, Belle: Keith's, Wash.

BALL, Ernest R.: Palace, N. Y. C.

BALL and West: Bushwick, B'klyn.

BANKOFF and Girlie: Orph., Minneapolis; Maj., Chgo., 21-27.

BARRY, Jimmie, Mr. and Mrs.: Bushwick, B'klyn.

BARRY, Lydia: Orph., 'Frisco; Orph., Los Angeles, 21-27.

BAYES, Nora: Palace, N.Y.C.; Shea's, Buffalo, 22-27.

BEERS, Leo: Royal, N.Y.C.; Alhambra, N.Y.C., 22-27.

BENNET, Murray: Orph., Kansas City.

BERNARD, Joseph E., Co.: Alhambra, N.Y.C.; Orph., B'klyn, 22-27.

BIG Four: Sohmer Park, Montreal, 29-June 3.

BIXLEY and Lerner: Orph., Omaha.

BLACKBURN and Bostwick: Royal, N.Y.C.

BLOOM, Max, Co.: Colonial, Norfolk, 18-20.

BOLAND, Rita, and Fred Hillebrand: Alhambra, N.Y.C.

BONITA and Lew Hearn: Orph., Denver.

BONNIE Sextette: Orph., Chattanooga, 18-20.

BROOKS and De Forrest: Colonial, N.Y.C.

BROOKS, Tyler and Patay Forrest: Colonial, N.Y.C.

BROWER, Walter: Keith's, Cinti.; Orph., B'klyn, 22-27.

BROWN and Spencer: Royal, N.Y.C., 22-27.

BRUCH, Fritz and Lucy: Temple, Detroit; Keith's, Dayton, 22-27.

BURKE, Dan, Co.: Fountaine Ferry Park, Louisville, 21-27.

CAHILL, Marie: Orph., Frisco, 21-27.

CAMPBELL, Craig: Alhambra, N.Y.C., 22-27.

CAMPBELL, Misses: Bushwick, B'klyn; Keith's, Phila., 22-27.

CARUS, Emma: Orph., Minneapolis.

CASEY, Dan P.: Orph., Los Angeles, 21-27.

CHANDLER, Anna: Bijou, Richmond, 29-31; Colonial, Norfolk, June 1-3.

CHEEBERT'S Manchurians: Orph., Oakland.

CHEYENNE Minstrels: Forrest Park, St. Louis.

CLARK, Wilfred, Co.: Keith's, Indianapolis.

CLARK and Verdi: Orph.; Kansas City; Maj., Chgo., 21-27; Temple, Detroit, 29-June 3.

CLIFTON, Herbert: Keith's, Phila., 29-June 3.

CLIFFORD and Mack: Empress, Grand Rapids.

CLIFTON and Fowler: Orph., Salt Lake City; Orph., Denver, 21-27.

CONANT, Callste Fountaine: Ferry Park, Louisville; Maj., Chgo., 21-27.

CONLEY and Wenrich: Bushwick, B'klyn; Keith's, Boston, 22-27; Royal, N.Y.C., 29-June 3.

CONLIN, Steele and Parks: Orph., 'Frisco; Orph., Oakland, 21-27.

CONNELLY and Webb: Alhambra, N.Y.C.

COOK, Olga: Orph., Kansas City; Forrest Park, St. Louis, 21-27.

CURTIS, Julia: Bushwick, B'klyn, 22-27.

CUTTY, W. and M.: Empress, Grand Rapids, 22-27.

DALE, Violet: Palace, N.Y.C.

DALY, Vinie: Orph., Salt Lake City, 21-27.

DANIELS and Walters: Grand, Knoxville, 18-20; Colonial, Norfolk, 22-24; Bijou, Richmond, 25-27.

D'ARMOND, Isabelle: Alhambra, N.Y.C.

DE CISMORAS, Mme.: Orph., Omaha; Orph., Denver, 21-27.

DEGNON and Clifton: Temple, Hamilton, Can., 29-June 3.

DEIRO: Colonial, Erie, Pa., 29-June 3.

DEVIL, He Did: Orph., Omaha.

DE VOY, Emmett, Co.: Maj., Chgo.

DE VRIES, Henri: Orph., Los Angeles, 14-27.

DE WITT, Burns and Torrence: Prospect, B'klyn.

DIAMOND and Grant: Orph., Stockton, 17-18; Orph., Fresno, 19-20; Orph., Los Angeles, 21-27.

DINEHART, Alan, Co.: Orph., B'klyn.

DOLLY Sisters: New Brighton, Brighton Beach, N. Y., 22-27.

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DOOLEY, Ray, Trio: Orph., Salt Lake City; Orph., Denver, 21-27.
DOOLEY and Sales: Maj., Milwaukee.
DRESSER, Louise: New Brighton, Brighton Beach, N. Y., 22-27.
DUGAN and Raymond: Orph., Minneapolis.
DUNBAR'S Bell Ringers: Princess, Nashville, 22-24; Lyric, Birmingham, 25-27.
DUNBAR'S Maryland Singers: New Brighton, Brighton Beach, N. Y., 22-27.
DUPREE and Dupree: Orph., Kansas City.
DYER, Hubert, Co.: Colonial, Norfolk, 18-20.
EDDY'S Aerial: Lyric, Birmingham, 18-20; Bijou, Savannah, 22-24; Orph., Jacksonville, 25-27.
ELLISONS, Three: Colonial, Norfolk, 22-24; Bijou, Richmond, 25-27.
ELVERA Sisters: Shea's, Toronto; Temple, Hamilton, 22-27.
EMBS and Alton: Orph., 'Frisco.
EMERSONS, Three: Forsythe, Atlanta, 8-13; Colonial, Norfolk, 15-17; Bijou, Richmond, 18-20.
EQUILLI Brothers: Forsythe, Atlanta, 22-27.
EVANS, Charles, E., Co.: Keith's, Phila., 29-June 3.
FARBER Girls: Colonial, N. Y.C.; Royal, N.Y.C., 29-June 3.
FEALY, Maude, Co.: Orph., Denver.
FERN, Harry, Co.: Keith's, Dayton; Keith's, Phila, 29-June 3.
FITZGERALD and Marshall: Maj., Milwaukee.
FLORETTE: Sohmer Park, Montreal, 29-June 3.
FOLSOM and Brown: Prospect, B'klyn.
"FORTY Winks": Orph., Los Angeles.
FRANCIS and Kennedy: Orph., Omaha.
GANTON, William, Co.: Empress, Grand Rapids.
GAUDSMIDTS: Alhambra, N. Y.C.
GLADIATORS: Maj, Chgo.
GORDON and Rica: Davis, Pittsburgh, 22-27; Temple, Detroit, 29-June 3.
GORDONE, Robbie: Orph., Los Angeles.
GOULDING, Edmund: Palace, N.Y.C.
GRAY Bee Ho Co.: Forrest Park, St. Louis; Keith's, Phila., 29-June 3.
GRAY, Mary: Orph., Stockton, 17-18; Orph., Fresno, 19-20; Orph., 'Frisco 21-27.
GREEN, Harry, Co.: Maj., Chgo., 21-27.
HALLEN and Fuller: Bushwick, B'klyn, 29-June 3.
HALLEN and Hunter: Orph., Omaha.
HARRAH, Roy, Troupe: Keith's, Boston; Orph., B'klyn, 22-27.
HARRIS and Manion: Orph., B'klyn.
HEATHER, Josie, Co.: Empress, Grand Rapids.
HELD, Anna: Temple, Detroit, 22-27.
HENDLER Herschel: Orph., Salt Lake City; Orph., Denver, 21-27.
HERBERT, Hugh: Alhambra, N.Y.C.
HERMAN, Adelaide: Keith's, Wash.
HERMAN, Al.: Keith's, Phila.
HESS and Hyde: Keith's, Phila.
HINES, Harry, Maj., Chgo.
HOEY and Lee: Prospect, B'klyn.
HOFF, Vanda: Colonial, N.Y.C.; Keith's, Phila, 22-27.
IMHOFF, Conn and Corvene: Royal, N.Y.C.
IMPERIAL Troupe: Temple, Detroit, 22-27; Shea's, Buffalo, 29-June 3.
INDIANAPOLIS Boys: Forsythe, Atlanta.
INTERNATIONAL Girl: Keith's, Phila.
JARDON, Dorothy: Orph., Kansas City; Maj., Milwaukee, 21-27.
KELLY and Wilder: Keith's, Phila., 22-27; Keith's, Wash, 29-June 3.
KENO and Green: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 21-27.
LADY Sen Mai: Temple, Hamilton, Can.
LA HOE and Dupreece: Keith's, Boston.
LA RUE Grace: Orph., Omaha.
LAURE and Bronson: Orph., 'Frisco.
LEANDER Brothers: Prospect, B'klyn.
LE GROHS: Orph., Salt Lake City; Orph, Denver, 21-27.
LE HOEN and Dupreece: Keith's, Phila., 22-27.
LEIPZIG: Temple, Detroit.
LIEBERT Sam Co.: Alhambra, N.Y.C., 22-27.
LIGHTNER and Alexander: Colonial, Norfolk, 22-24; Bijou, Richmond, 25-27.
LITTLE Stranger: Keith's, Wash.; Bushwick, B'klyn, 22-27.
LITTLE Wives, Six: Princess, Nashville, 22-27; Lyric, Birmingham, 29-June 1.
LUNETTE Sisters: Empress, Grand Rapids, 29-June 3.
LUZANNE, Mlle., Co.: Orph., 'Frisco; Orph., Los Angeles, 21-27.
LYDELL and Higgins: Keith's, Indianapolis; Maj., Milwaukee 21-27.
MACK, Willard, Co.: Palace, N.Y.C.
MADDEN, Lew, Co.: Keith's, Dayton.
MAN Off the Ice Wagon: Maryland, Balto; Bushwick, B'klyn, 22-27.
MARLOTTE, Harriet, Co.: Orph., Los Angeles.
MARTINS, Flying: Bushwick, B'klyn.
McCORMACK and Wallace: Orph., Minneapolis.
McDERMOTT, Billy: Empress, Grand Rapids.
MILLER and Vincent: Fountaine Ferry Park, Louisville, 21-27.
MILO: Orph., Minneapolis.
MILTON and De Long Sisters: Royal, N.Y.C.; Henderson's, Coney Island, N. Y., 29-June 3.
MODESTE, Mortensen: Orph., Minneapolis.
MONROE, Chauncey, Co.: Prospect, B'klyn.
MULLEN and Rodgers: Keith's, Boston, 22-27; Royal, N.Y.C., 29-June 3.
NASH Florence, Co.: Alhambra, N.Y.C., 22-27; Bushwick, Bklyn, 29-June 3.
NONETTE: Prospect, B'klyn; Colonial, N.Y.C., 22-27; Henderson's, Coney Island, N.Y., 29-June 3.
NORDSTROM, Frances: Keith's, Cinti.
NORDSTROM, Marie: Colonial, N.Y.C.; New Brighton, Brighton Beach, N.Y., 22-27.
NORTON and Lee: Keith's, Louisville; Forsythe, Atlanta, 22-27.
NORVELLES: Keith's, Dayton; Keith's, Phila., 29-June 3.
ODIVA: Keith's, Dayton.
OHRMANN, Chilson, Mm.: Orph., Denver.
OVERTONES: Orph., 'Frisco, 14-27.
PAGE Hack and Mack: New Brighton, Brighton Beach, N. Y., 22-27.
PALFREY Hall and Brown: Royal, N.Y.C.
PALMER Gaston: Bushwick, B'klyn; Keith's, Wash., 29-June 3.
PAYNE and Niemeyer: New Brighton, Brighton Beach, N. Y., 29-June 3.
PETERSON Brothers: Davis, Pittsburgh.
PETTICOATS: Keith's, Phila.; Keith's, Wash, 22-27.
PIETRO: Orph., Salt Lake City.
PILCER and Douglass: Keith's, Cleveland; Maj., Milwaukee, 21-27.
QUINN and Lafferty: Dominion, Ottawa.
QUIROGA: Orph., Oakland; Orph., 'Frisco, 21-27.
RANDEGGER, G. Aldo: Keith's, Dayton.
READINGS, Four: Keith's, Dayton, 22-27.
RED Fox Trot: Orph., Denver.
REGEL, Dorothy: Keith's, Dayton.
RICE, Andy: Orph., Los Angeles, 14-27.
RIVER of Souls: Orph., Minneapolis.
ROCHEZ'S Monks: Sohmer Park, Montreal, 29-June 3.
ROCK, William, and Francis White: Henderson's, Coney Island, N. Y., 29-June 3.
ROESNER, George: New Brigton, Brighton Beach, N. Y., 29-June 3.
ROLAND, George, Co.: Bushwick, B'klyn, 22-27.
RYAN and Tierney: Shea's, Buffalo.
SALE, Chic: Colonial, Erie, Pa.; Maj., Chgo., 21-27.
SEYMOUR, Harry and Anna: Prospect, B'klyn.
SELBINI and Grovini: Sohmer Park, Montreal, 29-June 3.
SHARROCK'S: Keith's, Phila.
SHAW, Mary, Co.: Keith's, Wash.
SHAYNE, Al.: Keith's, Cinti.; Temple, Detroit, 22-27.
SHIRLEY Sisters: Empress, Grand Rapids.
SHONE, Hermine, Co.: Bushwick, B'klyn.
SIMMS, Willard, Co.: Orph., Salt Lake City, 21-27.
SMALLEY, Ralph: Keith's, Wash.
SMITH and Austin: Henderson's, Coney Island, N. Y., 29-June 3.
SOUTHERN Porch Party: Temple, Hamilton, Can., 22-27; Dominion, Ottawa, 29-June 3.
STATUES, Five: Orph., Oakland, 21-27.
STEADMAN, Al, and Fanny: Colonial, N.Y.C.
STEVENS and Falk: Orph., Kansas City.
STEWART, Misses, Three: Prospect, B'klyn.
STORY, Belle: Orph., B'klyn, 22-27; Keith's, Wash., 29-June 3.
STUART and Donahue: Bijou, Richmond, 22-24; Colonial, Norfolk, 25-27.
SWOR and Mack: New Brighton, Brighton Beach, N.Y.C., 22-27.
SYMONDS, Jack: Colonial, Norfolk, 18-20; Roanoke, Roanoke, Va., 22-24.
TALLMAN: Keith's, Wash., 22-27.
TANGO Shoes: Bushwick, B'klyn, 22-27.
TANGUAY, Eva: Alhambra, N.Y.C.
TEMPLETON, Fay: Maj., Chgo.
TERRY, Phyllis Neilson: Maj., Chgo., 21-27.
TIGHE, Harry, and Sylvia Jason: Keith's, Indianapolis; Keith's, Dayton, 22-27.
TOMBOYS, Two: Orph., Salt Lake City, 21-27.
TOWLE, George: Dominion, Ottawa.
TOYE, Dorothy: Orph., 'Frisco, 14-27.
TRAVERS, Noel, Co.: Orph., B'klyn, 22-27.
VALMONT, Lucy, Co.: Alhambra, N.Y.C., 22-27.
VAN and Schenck: Bushwick, B'klyn; Keith's, Phila., 22-27.
VINCENT, Claire Co.: Temple, Detroit.
WAKEFIELD, W. H.: Orph., Denver.
WAR Brides: Keith's, Indianapolis; Keith's, Dayton, 22-27.
WARE, Helen, Co.: Maj., Milwaukee.
WATSON Sisters: Orph., 'Frisco, 14-27.
WHELAN, Albert: Keith's, Phila.; Keith's, Boston, 29-June 3.
WHEELER Bert and Betty: Maj, Chgo.
WILDE, Mr. and Mrs.: New Brighton, Brighton Beach, N. Y., 22-27.
WILLING, Bentley and Willing: Orph., Stockton, 17-18; Orph., Fresno, 19-20; Orph., 'Frisco, 21-27.
WILSON and Aubrey: Temple, Hamilton, Can.
WOOD, Britt: Shea's, Toronto.
WOOD, Juliet: Orph., Chattanooga, 18-20.
WOOD, Douglas J., Co.: Colonial, N.Y.C.
WRIGHT and Dietrich: Temple, Detroit; Keith's, Boston, 29-June 3.
ZORA, Gara: Maj., Chgo.; Maj., Milwaukee, 22-27.

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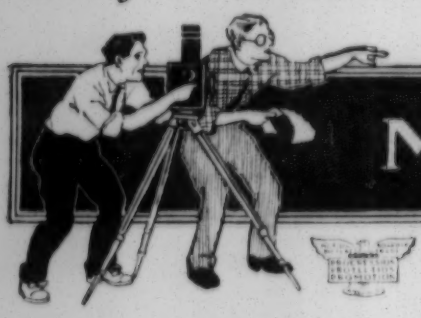
MAY NAUDAIN

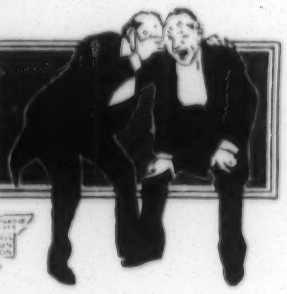
IN VAUDEVILLE

Under direction ALF T. WILTON

California Studio Series—May 27th Issue Thos. H. Ince Studios



MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

DIRECTIONS FOR DIRECTORS

ONE of the best indications of increased interest in the motion pictures, heightened as it has been by one or two big New York expositions and the controversies over screen censorship caused by the Cristman Wheeler bill,—is the number of communications on film matters received by this department. THE MIRROR printed nearly a month ago an article entitled "To Act or Not to Act" by Jane Gray, which excited widespread interest and comment. Space prohibits publication of all the replies and notes of approval, but the following echo from far, and fair California,—with some variations on the original theme,—appears to furnish valuable as well as interesting addenda to the topic under discussion. The name of CORA DREW has appeared heretofore in these controversies, and even her opponents must admit that like PLATO, she "reasoneth well."

Editor DRAMATIC MIRROR:

I want to reply to Miss Gray's article, which is most able and quite to the point except: She says that directors now have actors. She forgets the balance of the cast that "supports" the star! Very few stars have decent support in pictures. Where there is a good cast, or partly so, the picture is "cut for the star" in almost all studios. The cutters, directors or someone labors under a false impression that all the public cares for is the star. Miss Gray's arguments are ably made and come from the right source—from a star. But let a poor, old, character man or woman protest, suggest or attempt to act and he would be so set upon that he would think himself lucky to be allowed to carry a tray!

Directors do not *want* actors or actresses; the majority, I mean. They would not know what to do with them! FEW directors ever were actors. That does not imply that only a good actor can direct. Far from it! Those who have and do make a success with their casts are those who have the artistic temperament, and ability to DRAW from their people the best there is in them—they have the eye that sees. Such things cannot be done on the screen without using film, and footage is what counts, *absolutely*.

Suppression means so much. Suppressed anxiety, fear, emotion are far more effective than tearing at one's shirtwaist, as Miss Gray so graphically describes. Facial expression is more telling than clutching at the dress! Acting is far more impressive than making motions! One cannot give a finished performance without time in which to get over the sensations one wishes to portray.

One can sit before the screen and without knowing the director, can pick him of the stage or not of it by many, many points that seem trivial to the average picture director. To be sure they all have too much to look after. And think of the number of poor, helpless things who say: "I wouldn't *know what* to do if my director didn't tell me!" And there you have the reason for what most directors have learned they *must* do. Since the public demanded acting, those directors who had no knowledge of the stage but strang into directors from other lines of work, have had uphill work to make good. The majority do not know how to allow acting! They see a story from but one point, and that is the way the story must go. Those studios where rehearsals are had before taking a foot of film are those where "efficient" (My, what an abused word!) work is done. Many directors do not believe in any sort of acting and one who will suggest the tearing of the clothing in frenzied action would be a treat, it seems for the remainder certainly call for motion only. I fancy that is the reason for calling them "motion" pictures.

But that day is gone. We must have things true to life. Facial expression is the most satisfactory. BUT if one hasn't it—they can still make motions!" A picture not long ago showed the actor coming on the scene thoroughly disheveled—but what caused it had evidently been cut out. Of course, it was poor cutting—but we get little else. A poor cutter or one under poor restrictions can ruin the best story; a poor cameraman can do the rest! The best director is helpless then.

When producers begin to realize that the public care more for the story and the acting than for the STARS, (to the exclusion of the remainder of the cast), *then* will they begin to get somewhere. The excuse of "efficiency" lacking that has caused the slump is far from the correct reason and certainly IS an EXCUSE. The day is gone when people will sit to watch a number of inexperienced males and females WALK through the scenes. ACTION is what they want. Two reel stories padded to five is simply atrocious. Good, virile stories always pay in the long run. And as Miss Gray urges, LET THEM ACT! It is nonsense to argue that acting does not go on the screen. OVER-acting does not please anywhere. Motions are not acting—generally.

CORA DREW.

Undoubtedly both sides "have right," as the Teuton phrase goes, and it is time that actors and directors get together on a technique of the screen, which will probably be nearer that of the ballet than of the drama proper. From this point of view we may have some ideas to offer later.

The Russian ballet at the Metropolitan and Pavlova's appearance with the Boston Opera Co. and at the Hippodrome have done much to educate the public in the old-new art.

EDNA GOODRICH.
(Morosco-Paramount Star at Her Home, "The Old Brown Hotel," on the Thames River, near Richmond, England.)

A PLEA FOR PATIENCE

Under the caption "Patience," the June issue of *Photoplay Magazine* makes an eloquent plea in behalf of the motion pictures. It says:

Active photography, as a mirror of intelligence and an expressor of the deeper emotions, is little more than two years old, yet there are some people who criticise its adolescent faults as if it were aged as literature.

How about it?

First of all, it has served to lighten the lives of untold telling millions in this, the tensest age of history. Apart from any other ministry or maliministry, it has been the incomparable kind servant.

Before those who cannot travel it has made the rest of the world move in its accustomed way.

It has returned to the stage a lost art: pantomime.

It has put red blood into a drama which was becoming waxen with its back-parlor problems and dress-suit sensations.

Its great work as an educator is under way.

It is the most valorous foe of intemperance.

It is a mighty salesman.

It has done more for the native story than the stage ever did.

It has created at least two epic plays.

It has borne a great tribe of the ruddiest, healthiest, huskiest players since the days of the strollers who travelled in vans from shire to shire.

And it is only two years old!

WE ARE NOT PROGRESSING

By JESSE L. LASKY.

AFTER the most rapid advance, the most marvelous progress and quick development ever achieved in a new art or a new industry, the producers of motion pictures have suddenly found themselves at a standstill. This is a truth which few will deny, and much as I, personally, hate to voice it, it is a truth that must be recognized. To disarm criticism at the very start, I will admit that this statement is general. A few individual producers are making progress. I predict that GRIFFITH'S "Mother and the Law" will surpass his "Birth of a Nation." INCE shows marked advancement in his "Civilization" over his former production. Three months after his "Carmen" was pronounced his masterpiece, DE MILLE surpassed it with "The Cheat."

A very few other producing geniuses are forging ahead. Slowly it is true, but the art is advancing. Still, when one considers that there are approximately twenty-five five-reel features released in America every week, the majority of them not worthy of the name, we are forced to the conclusion that the wonderful advancement that marked the earlier development of the motion picture has slowed up to a large degree, so that I am forced to reiterate my first assertion, viz.: The art of motion picture producing is not advancing, but is almost at a standstill.

When we think of the vast possibilities of motion drama, this fact is the more to be deplored. Every cause has its reason. Let us see if we can find the reason for the lack of progress in the newest art.

Our actors, including as they now do the survivors of the old movie school and the newcomers from the legitimate stage, are the best in the world. The GISH sisters, BLANCHE SWEET, MAE MARSH are examples of the old type. The newcomer, the legitimate actor, chosen from the very best the speaking stage afforded, such artists as TYRONE POWER, THEODORE ROBERTS, BESSIE BARRISCALE, are now, with the other, or screen artists, the rank and file that compose the stock companies of the motion picture studios. With the best, the foremost, the greatest stars in the world devoting themselves exclusively to the screen drama, we can eliminate the actor as either a direct or indirect cause of the recent lack of progress.

It is a fact that in the last year motion picture photography has advanced marvelously well. New and wonderful lighting, perfect double and triple exposure, a dozen wonderful effects, have marked the constant progress of motion picture photography. The camera man is pronounced with firm conviction "Not Guilty."

Our scenic artists have progressed. The scenes and settings of all periods defy the criticisms of the most critical. The art director and scenic artist are eliminated. Also we can exonerate their brother, the property builder and the property man.

And now, most important of all, the director. The old school men, the pioneers, experienced in picture producing from its very inception, striving, studying, inventing, progressing, they are doing their conscientious best, and they are *not* standing still. Reinforced by the ablest men from the ranks of the dramatic or stage directors, who, bringing new ideas and tireless energy, with a world of dramatic training and experience, gave the motion drama a real push forward—surely the directors of both classes can be exonerated.

Now, if all of the above are doing so much, striving so hard to advance the new art, why is it not advancing? The answer is in SHAKESPEARE'S famous line, "The play is the thing." As in the spoken drama, so it is with the moving drama, the play is always the thing, the foundation, the heart, the vitals, the very life of the motion picture drama. And our dramatists, novelists, short-story writers, scenarioists are not delivering real plays. They are writing manuscripts, yes, by the tens, hundreds, the thousands, but not ten per cent. are living, breathing, human interest stories, worthy of the name or of the noble effort the directors and their assistants and associates are putting into this trash to make it possible of public presentation!

Therefore I say that the motion picture dramatic art is at a standstill, as far as real progress is concerned, on account of the poorly constructed, quickly conceived stories or plays it is receiving from the majority of the authors who are writing for the screen. If the motion picture drama is to progress, and strengthen the marvelous hold it already has on the affections of the public as a form of amusement, it will need better stories, far better stories, than it has been receiving.

GEORGE BEBAN AS "PASQUALE."
(Morosco-Paramount.)

SPORTS ON THE SCREEN

Film Series of Famous Athletic Stars to Come Through V. L. S. E.

Realizing that there is a big market in the smaller cities and towns for a series of athletic films in single reels the Selig Polyscope Company have announced their intention of releasing these pictures showing the world's greatest stars in all fields of athletic endeavor, through the V. L. S. E. organization.

According to Mr. Irwin, General Manager of the Big Four, the first reel will be shown to exhibitors in the various territories, so they can see for themselves the drawing power of these pictures which include the athletic heroes in action in every branch of legitimate sport known to the public.

The first release of the Athletic and Feature Film Series will show Mike Gibbons, champion of all middleweight boxers, in a glove contest that will prove a revelation to lovers of the fistic arena. In addition, Gibbons shows the methods he uses to condition himself for his ring battles.

The next event is a billiard contest between Koji Yamada, the Japanese exponent of the cue, and Albert Cutler, the Yankee champion, of Boston. In addition to the billiard match each expert presents a number of marvelous exhibition shots.

The final event in the first release of the Athletic Film is a wrestling match between Dr. B. F. Roller, one of the greatest of wrestlers, and Frank Daikus, the Lithuanian champion. Every move can be plainly seen from the time these two famous wrestlers enter the ring until the referee declares Roller the winner. J. H. Herman, Manager of the Selig Athletic Feature Film Department, and Messrs. Jones, Linick and Schafer, are responsible for the development of this unusual film series. It is their plan to film every leading sporting star in action and exhibit the series in their chain of vaudeville houses among which is listed the famous old McVicker's Theater of Chicago.

HEARST BUYS LUNCH

An elaborate luncheon was served to the members of the motion picture trade press by the International Film Service at the Advertising Men's League of New York.

The luncheon was an informal affair and was held as an advance gathering prior to the departure of 400 delegates to Albany, on Thursday morning. The delegates to Albany went to intercede with Governor Whitman and request his vetoing of the Cristman-Wheeler Censorship Bill.

Among those present were: E. K. Gillett, W. A. Johnston, Peter Milne, Leslie Mason, George Blaisdell, L. Denig, A. MacArthur, Wen Milligan, R. M. White, James L. Hoff, I. Hallett, Charles Glegrich, Fred Beecroft, O. H. Harras, Charles Condon, John W. Semler, M. Lowenthal, James Milligan, Harry Haven, Wid Gunning, Arthur Leslie, Bill Barry, E. A. MacManus, John W. Grey, J. K. Burger, W. W. Johnston, J. I. Greene.

BILLIE BURKE PICTURE AT GLOBE

The widely heralded Billie Burke serial picture, "Gloria's Romance," in process of filming at the George Kleine studios for the past six months, will have its New York opening at the Globe Theatre May 22. Following negotiations between the producer and Charles Dillingham, contracts were signed whereby the Globe will show the various episodes of "Gloria's Romance" in weekly installments.

"Gloria's Romance" is a motion picture novel of twenty episodes written by Mr. and Mrs. Rupert Hughes. The Titian-haired star is supported by a notable cast which includes Henry Kolker, David Powell, William Roselle, Frank Belcher, Wm. T. Carleton, Frank McGlynn and Jule Power.

The opening episodes were staged at Palm Beach and are said to contain some striking pictures of Manhattan's fashionable winter colony the members of which took great delight in filling in as "extras" for dance, tea party and yachting scenes.

ON THE GOVERNOR'S KNEES

Hearing on the Cristman-Wheeler Bill Takes the Leaders in the Film World to Albany to Oppose Censorship

(Special Correspondence THE MIRROR.)

ALBANY, N. Y.—At last the leaders of the film world, so long divided in their counsels on the subject of censorship, awakening to the fact that the Cristman-Wheeler bill, creating a Board of Censors for the State of New York, required only the Governor's signature to make it statute law, advanced on Albany in solid phalanx and made an impressive showing at the special hearing in the Executive Chamber. Governor Whitman not only lent an attentive ear to the argument pro and con, but by his pertinent and incisive questions evinced a keen interest in the merits of the measure itself. It was an occasion for law and logic rather than glittering generalities, and for once, at least, it may be said that the motion picture interests displayed dignity and intelligence worthy the importance of the industry. They were represented, not by spreadeagle orators, seeking self-advertisement rather than the good of the whole trade, but by keen-witted lawyers and masters of forensic fence like Martin W. Littleton, Bainbridge Colby, William M. Seabury, J. Robert Rubin, W. W. Irwin, and Dr. Parkhurst.

True, there were some "also-spokes" who might better have been omitted from the list of speakers, both because of the limited time and because their jejune efforts added ennui rather than enlightenment to the hearing. These were offset to a certain extent by some platitudinous speakers on the other side who, as Speaker Reed once remarked, "succeeded only in subtracting from the sum of human intelligence"; but Senator Cristman had the assistance of several professional reformers of political and parliamentary experience, who played their stock cards cleverly and with cumulative effect. They represented all sorts of church and reform societies, and in addition to special pleading cited some specific instances that were rather embarrassing to some of the motion picture promoters present. For instance, the horse that was jumped into Ausable Chasm to make a thriller, and President Laemmle's celebrated "Swift Jolt," were cited as horrible examples, and on abstract, ethical grounds the reformers often had the better of it.

But when the picture pleaders not only "came down to brass tacks," but proceeded to shoot some of them into the Cristman bill, they gained the Governor's attention and put the author of the measure on the defensive. It was no time for the filing of telegrams and reading of letters from more or less prejudiced or interested parties, but for consideration of the legal and practical effects of the bill before the Governor; and here is where the film advocates succeeded in raising some "shadows of doubt."

Bainbridge Colby opened the opposition humorously by citing the Scarecrow of "The Wizard of Oz," who, on being supplied with rudimentary brains, immediately started out as a reformer—which the speaker considered "the symptom of a dawn of moral intelligence." In conclusion Mr. Colby scored a personal point by quoting from a speech of Governor Whitman himself to the effect that "Not all the abuses of the newspapers justify the abrogation of the sacred freedom of the press"—and cleverly applied it to the parallel case of freedom for the films.

President W. W. Irwin, of V. L. S. E., satirized censorship by citing some notoriously absurd rulings of the Ohio and Pennsylvania boards, and under cover of a "curtain of laughter" drove home some startling statistics. He cited the fact that the fees in the proposed New York bill would be from five to ten times greater than under any other State censorship—while the cost of the manufacturers would be augmented to over a million dollars a year by the necessity of filing a print of every film produced with the State Regents. Senator Cristman afterwards explained that these prints were not to be retained—which would necessitate the State's providing storage vaults in accordance with the fire insurance law—but the Governor was plainly impressed, and remarked that the measure would probably have to be amended on this point, even it were approved.

Dr. Crenstone Brenton gave an able exposition of the methods of the present National Board of Review, and declared that it would be impossible for any three salaried censors to do the work which now occupies 250 voluntary reviewers, authorized and supported by the film manufacturers.

Rev. Dr. Parkhurst confessed his tremendous faith in the possibilities of moving pictures, with which he has been connected for two years past, and considered this bill an indictment of the whole motion picture business. Dr. Parkhurst scored laughter and applause when he declared emphatically that he "wouldn't write a sermon if it had to be submitted to a board of censors from his own congregation before it could be delivered."

Ex-Mayor James G. Cutler, of Rochester, briefly denounced the bill as undue interference with the principle of home rule in the cities, which licensed the motion picture theaters and punished infractions of the laws of public decency by revoking the licenses and through police court prosecution. He also expressed the opinion that "the Legislature gives us too many laws."

Mrs. Mary Gray Peck proved that a woman can condense conversation when she took only "three minutes to speak for a million women" in the Federation of Women's Clubs, and registered their emphatic opposition to government or State censorship—considering the National Board of Review good enough.

A message from President Gompers also aligned the American Federation of Labor against censorship in any form, while District Attorney Swann sent an opinion that the present criminal law is ample to cover all cases of public exhibitions of immoral or indecent motion pictures.

William M. Seabury, attorney of the Motion Picture Board of Trade, submitted a brief to the Governor, and then Martin W. Littleton fired the legal mine in the form of an extra-judicial opinion from ex-Chief Justice Cullen to the effect that the censorship bill in its present form "violates the Constitution as well as the most elementary principles of justice; therefore, under any interpretation that can be accorded to this legislation it would be invalid." Mr. Littleton himself denounced the bill as "illiterate, miserably constructed, horribly vague and, finally, unconstitutional."

Senator Cristman stood right up to the firing line, however, and took these blasts of invective, as well as the more disconcerting judicial masked batteries unexpectedly opened upon his bill, with smiling suavity and parliamentary aplomb that proved him an adversary worthy of respect. He marshalled his forces in favor of the bill skillfully, and while most of the speakers can be classified as special pleaders for church and civic reform societies, several evidently had experience in legislative advocacy, and candor compels the admission that they scored some points to which the motion picture people should pay attention if they would avoid censorship sooner or later.

Canon Chase said his friendship for motion pictures was proved by the fact that he had just bought a projecting machine for the purpose of showing films in his church; and argued that when parents feel that the pictures are properly regulated business will be bigger than ever. Rev. Father J. A. Dunney, supervisor of the parochial schools at Albany, declared that after a year's observation and investigation, he had come to the conclusion that some form of censorship was imperative. Quoting Jim Corbett's story he concluded: "You are afraid of the lady with a strap in her hand, but ten years from now you will appreciate what the State is doing to develop the wondrous possibilities of the motion pictures, which you have developed in the wrong direction. You have been balancing dollars against decency, and the thing has gone too far. You cannot get away from facts—the abuses of the films are flagrant, or we would not be here today."

Others who spoke for the bill were Mrs. Ella Boole, of the Woman's Christian Temperance Union; Henry N. Niles, of the Central Presbyterian Church of Brooklyn; Frank L. Brown, of the World's Sunday School Association; Rabbi Maurice H. Harris, W. J. Southerton, president of the Sunday School Union of Brooklyn, and Francis J. Sullivan, of the Brooklyn Branch of the American Federation of Catholic Societies.

Governor Whitman took the matter under advisement, with no intimation of his ultimate decision, although both sides professed confidence. There are three courses open to him: to sign the bill, in which case it will go into operation on July 1, an appropriation bill having already been passed for that purpose; second, veto the bill; or thirdly, permit it to expire without acting upon it at all, it being what is known as a "thirty days' bill," which must be signed within a month after the adjournment of the Legislature, otherwise it becomes a dead letter. Unprejudiced opinion on Capitol Hill favored the latter probability.

GREAT DELEGATION OF PICTURE MEN

Nevertheless the "Grand Committee of Organized Opposition," under chairmanship of J. Robert Rubin, deserve commendation for their campaign—which should inculcate the spirit of "preparedness" in the future. The Committee on Arrangements, John Flinn and Albert S. LeVino, ran a special train to Albany and back after the hearing, while the Press Committee, composed of Arthur James, chairman; P. A. Parsons, secretary; Ben Schulberg, John W. Grey, and E. L. Masters, advertised the occasion effectively. The special train carried probably the most representative delegation of the entire motion picture industry ever gathered together, as follows:

Authors' League: Mrs. Wilson Woodrow.
Actors' Societies and Actors' Fund: Daniel Frohman.
Society for the Protection of Immigrants: Maurice Simmons.
Independent Exhibitors of New York: S. Rhonheimer.
Federated Union of Musicians: Eugene Johnson.
Metro Pictures Corporation: Richard A. Rolland; President; Joseph W. Engel, Treasurer, and Arthur James.
Quality Pictures Corporation: Harry Cohn.

DR. HUGO MUNSTERBERG.
(Paramount Pictographs.)

Popular Plays and Players' Corporation: J. Lawrence Weber, President.
Columbia Pictures Corporation: Charles Maddock.
Rolfe Photoplays, Inc.: Charles Maddock.
Pathe Exchange: J. A. Berst Vice-President and General Manager; P. A. Parsons, A. W. Smith, Irving Weil, A. S. Abeles, A. Franconi, and T. Winchester.
Arrow Film Corporation: W. E. Shallenberger, President.
Astra Film Corporation: George B. Seitz, Secretary.
Federal Feature Film Corporation: Albert S. LeVino, Secretary.
Famous Players' Film Corporation: Adolph Zukor, President; Daniel Frohman, Managing Director; Ben Shulberg and Ralph A. Cohn, General Counsel.
New York *American*: L. J. O'Reilly, Dr. P. B. Riordan, J. W. Lindsay, and Michael J. McCarty.
International Film Service: E. A. McManus, General Manager; J. W. Burger, T. E. McEntegart, Earle Gulick, and John W. Grey.
Jesse Lasky Feature Play Company: Jesse L. Lasky, President; John C. Flinn.
Triangle Film Corporation: Harry E. Aitken, President; Albert H. T. Banzhoff, J. Fred Reeve. The last named represents D. W. Griffith.
Thanhouser Film Corporation: Edwin Thanhouser, President; Addison E. Jones, Secretary, and Lloyd Lonergan.
Novelty Slide Company: T. G. Wiley, President.
Paramount Pictures Corporation: Cordon Meyer, General Counsel.
DRAMATIC MIRROR: Willard Holcomb.
Motion Picture League of America: Fred J. Herrington, President; Samuel Trigger, Vice-President.
New York State League of Exhibitors: Lee A. Ochs, President.
Motion Picture News: W. A. Johnson, Editor and Publisher.
Essanay Film Corporation: B. H. Stearn.
New York Press: L. J. Kling.
Citizens' Committee of New York: David Greenblatt.
Epoch Producing Company: J. J. McCarthy.
Eastman Kodak Company: J. E. Brulatour.
Universal Film Company: P. A. Powers, Vice-President; J. E. Brandt, Paul Gulick, M. H. Hoffman, Robert D. Cochrane, Treasurer, and E. W. Kramer.
Playwrights: R. Lawrence Giffen.
Solax Film Company: Joseph Shear.
H. M. Blache Film Company: Herbert Blache, President.
Peerless Film Company: A. Aaronson.
Exhibitors at Large: W. C. Beatty, Pittsburgh.
New York Motion Picture Company and Subsidiary Companies: Adam Kessel, President; John McKeon, representing Thomas H. Ince and Mack Sennett.
World Film Corporation: Britton N. Busch, Treasurer; Harry L. Reichenbach, E. J. Rosenthal, Thomas W. Broadhurst.
Chicago *Tribune*: Walter Blaisdell.
V. L. S. E.: W. W. Irwin, General Manager; F. L. Masters, F. F. Hartlich.
Lubin Films: R. W. McFarland.
Cosmofotofilms: Paul Cromelin.
The Morning Telegraph: John H. Rafferty.
Mutual, Signal, Vogue, Gaumont and Lone Star: John B. Freuler, President, and S. M. Field, General Counsel.
Exhibitors' League of Brooklyn, N. Y.: Julian Loeb and J. N. Hartstall.
Moving Picture World: Stephen H. Bush.
Frohman Amusement Corporation: William L. Sherrill, President, and George Irving.
Exhibitors: Aaron Hyman, Charles L. Long, Dennis McEwan, Nicholas P. Sinnott, Gustave Kerrigswald, Henry Harine, of C. Blankenthal; George C. Smith, and C. H. Tilson, of Sharlow Brothers' Company. W. H.

ILEAN HUME'S BROTHER KILLED

Ilean Hume, a popular ingenue of the Metro forces, is mourning the death of her brother, Arthur Hume, who was killed at Verdun, April 10. The news did not reach Miss Hume and her family until recently. Arthur Hume was a member of the Eighteenth Battalion of Chatham, Ontario. He had been in service a year, and though wounded eight times, always returned to the fighting ranks as soon as he could get out of the hospital. He had only three days more to be under active fire in the front trenches when he was killed.

AID COMES FROM ENGLAND

The interest in the Motion Picture Campaign for the Actors' Fund has extended to England. Mr. Samuel Goldfish, Chairman of the National Executive Committee, received a check for 10 guineas from Mr. Larry Trimble, of the Turner Films, Ltd., Hurst Groves, Walton-on-Thames.

GERTRUDE ELAINE—"MISS VANITY."
(Fashion Films, Inc.)

UNCLE SAM ON GUARD

"How Britain Prepared"—A Motion Picture Message to America to be Shown

French and German war motion pictures have been shown to the American public for months and months. So far the British Government has refused to authorize the presentation in this country of a cinematograph record of its war activities. At the Lyceum Theater, however, New York will see for the first time this remarkable series of moving pictures entitled, "How Britain Prepared," made under the authority of the British Government, showing all the details of the training of the millions of civilians with whom Earl Kitchener has created his vast army in eighteen months, and the intensive work of munition making in which nearly 300,000 women are employed. The final films, made personally by Mr. Charles Urban, inventor of the Kinemacolor and official photographer of the British Government (under whose direction the entire series was prepared), were taken on board the flagship *Queen Elizabeth* and other warships on duty in the North Sea. When the pictures were shown recently for the first time in London, Mr. Arthur Balfour presided and made an oration.

This motion picture object lesson to America had its American premiere in Washington when it was given before the National Press Club. The President and his official family were invited. Later during the week it will be seen by members of Congress, the Army and Navy folks and the National Guard of the District of Columbia.

TAYLOR RESIGNS FROM WORLD

Mr. S. E. V. Taylor resigned last week from the World organization and the resignation was accepted with regrets by William A. Brady.

For the past several weeks Mr. Taylor has been directing Miss Clara Kimball Young. Among some of his late productions are Miss Young in "The Story of Suzanne," Charles Cherry and Mary Charleson in "Passersby," and Mollie McIntyre in "Her Great Hour." Mr. Taylor has achieved a wide reputation not only as a director, but as a writer, as well.

Mr. Taylor said that he would shortly announce what his future plans would be. In the interim he is going to take a much-deserved vacation.

CHICAGO SCREEN CUT-BACK

CHICAGO, ILL. (*Special*).—"The Little Girl Next Door," which is a filming of the investigations of the vice-committee of the State Senate of Illinois, is doing a big business at the La Salle. The Studebaker is also getting good business for Jones, Linick & Schaefer. The Colonial is not doing very well with William A. Brady films.

Mrs. Martha Durnion is taking legal action to find out what became of $30,000 she invested in the United film concern, which made Prof. George Dorsey's photoplays.

Lee Baggs was with the Overland Film Company for a short time.

E. E. MEREDITH.

ROTHAPFEL BOOKS CHAPLIN "POLICE"

New York's ultra progressive theater manager, Mr. S. L. Rothapfel, scored a big hit for the Rialto Theatre, when, through General Film Service, he contracted for the Essanay-Chaplin comedy feature "Police!"

The Marcus Loew chain of theaters in Greater New York captured the "Police!" feature for the entertainment of the thousands of patrons who daily visit these theatres.

"We'll take it and play it a week in each of our theaters," Mr. Loew's representative told the General Film Service man, immediately after the last scene on the film had faded away. "Chaplin was right when he said 'Police!' was a scream."

ECHOES OF THE EXPOSITION

Motion Picture Board of Trade Scored Success with its First Big Show

With the dimming of lights and dying echoes of "Auld Lang Syne" reverberating through the building last Sunday night, the First Annual Motion Picture Exposition at Madison Square Garden became a thing of pleasant memories. The joint efforts of the Exhibitors' League and the Motion Picture Board of Trade to make the Garden affair a success fully equalled expectations. As a definite result of the daily and nightly gatherings in large numbers of motion picture patrons in the big hall, the general public to-day is far better acquainted with the history and progress of its favorite amusement. The public appreciate the importance of the moving picture in American life, and has gained a valuable amount of information regarding the business and art of producing films.

One of the special events of the Exposition was the popularity contest for the William Randolph Hearst Cup, which took place under the auspices of the International Film Service on the closing night, each visitor being entitled to vote for his or her favorite actress. The trophy was won by Irene Castle with 1,486 votes. Mary Miles Minter occupied second place, with a total of 1,448 votes, and was awarded a handsome loving cup. Anita Stewart, Leah Baird, Grace Darling, Mary Pickford, Theda Bara and Jean Sothern followed in the order named.

International Film Service Day

The closing day of the exposition was probably the most successful of the week. It was International Film Service Day, and that company spared no expense to provide a varied programme of amusements. The business element at the International booth was represented by Messrs William Randolph Hearst, W. W. Johnston, John Gray, Earl Gulick, E. A. McManus, J. K. Burger, and the Wharton Brothers. Jean Sothern and Grace Darling, the popular International stars, were in evidence, and scribbled to the point of exhaustion in performing the task of providing autographs for their many admirers. In the afternoon four episodes of the new International serial, "The Mysteries of Myra," were shown, and the taking of a film of the managers of the exhibits initiated the curious into one of the most fascinating secrets of the motion picture camera's work. The appearance of Company E of the 71st Regiment, N. Y. N. G., passing in review on the stage, while pictures were taken of the evolutions, created great enthusiasm among the spectators, who had not lost sight of the fact that it was the day previous upon which the big preparedness parade had taken place.

Vitagraph Beats the Parade

It might have been expected that the Saturday parade would have acted as a serious handicap to the Vitagraph Company, that being the date allotted for the concern's star showing, but, despite the counter attraction, a huge crowd was in attendance. Gradually as the hours went by visitors poured into the hall, and the closing bell found the spacious interior of the Garden fairly jammed with spectators. A splendid stage programme kept the crowd well distributed, at the conclusion of which the Vitagraph booth became the center of attraction. The limits of the enclosure rocked from the pressure of the throng, and the figures of the Vitagraph stars could be distinguished within, pleading with their admirers to take things more calmly. However, it was a good-natured gathering, and by dint of patience and constant shifting every one managed to get close enough to the booth to satisfy his or her curiosity. Among the earnest Vitagraph workers, Rose Tapley deserves special mention, she having given her service throughout both the Palace and Garden expositions.

With few exceptions, the Vitagraphers appeared in costumes from their favorite productions, for instance: Arthur Cozine in a masker's suit, Naomi Childers in a quaint evening dress, Adele Degarde as Quakeress, William Dunn, Donald McBride in a costermonger's attire, James Morrison, Evart Overton, Templer Saxe, Rose Tapley as Betsey Ross, Lillian Walker, Robert Whitworth, Marc MacDermott, Van Dyke Brooke, Paul Scardon, S. Rankin Drew, Frank Wupperman, Edward Elkas, Anders Randolf and Bobby Connelly—all from "The Suspect"; Anita Stewart, Leah Baird, Earle Williams, Eulalie Jensen, Joseph Kilgour, Charles Richman, Frank Daniels, Antonio Moreno, Julia Swayne Gordon, Wally Van, Harry Northrup, Charles Kent, Ned Finley, Kate Price, Hughey Mack, William Shea, Mary Maurice, "the Mother of the Movies"; Alice Washburne, Harold Foshay, Donald Hall, Raymond Walburn, L. Rogers Lytton, Richard Leslie, Gordon Gray, Djalma West and Storey, Harry Morey, Katherine Lewis, Billie Billings, Josephine Earle, Belle Bruce and Betty Howe, Edith Storey, Dorothy Kelly, Jewel Hunt, Helen Connelly, Marion Henry, Thos. R. Mills, Jack Brawn, Arline Pretty, Logan Paul, John T. Kelly and Lillian Burns.

On Friday, Fox Film day, that company's stars appeared in full force, and an elaborate programme was furnished. Herbert Brenon and several other leading directors were present. This being also Exhibitors' and Players' day, the attendance was above the average, a large number of out-of-town exhibitors being in evidence, with a strong representation from the Middle West.

A special showing by the Red Cross was presented, when pictures of the American marines and Red Cross activities in Haiti were exhibited for the first time in this country. Henry Reuterdahl, the naval expert, was a guest at the Paramount booth.

Pasquale Presided for Paramount

On Thursday Paramount held the center of the stage. The programme stars were successively introduced, and George Beban delivered an address, dealing with incidents in the making of "Pasquale," the big feature in which he was presented at the Garden. Among the Paramount stars present were Constance Collier, Fannie Ward, Peggy Hyland, Lenore Ulrich, and others. President Hodgkinson of the Paramount held a reception at the company's booth, which was attended by many of the company's exhibitors. "The Cheat" and "Maria Rosa," two of the most famous of recent Paramount productions, were shown on the screen in addition to "Pasquale."

On Wednesday, Mutual day, President Freuler presided in the chair, and introduced a number of prominent stars, including Mary Miles Minter, Marguerite Courtot, Gladys Leslie, the Fairbanks Twins, and other leading lights of the screen. The features shown included "The Isle of Love," and a number of short reels.

Fake Chaplin Fooled 'Em

A very clever imitator of Charlie Chaplin deceived a huge crowd of patrons, who rushed wildly to the supposed "real Simon Pure," for the purpose of shaking hands with the comic idol of filmland. When the deception was discovered, those who were fooled by the actor were loudest in their praise of his clever make-up and imitation of the Chaplin mannerisms.

Nicholas Power on Projection

At 2.30 P.M. Projection Day was announced, with Nicholas Power presiding. The Powers booth, with its machines ably demonstrated, drew much attention, among the officials of the Nicholas Power Company present being J. F. Skerret, general manager; Edward Earle, treasurer, Philip Lang, export manager, and Will C. Smith. As extra attractions to the Powers display, Madame Potatskova and Edward Earle spent the afternoon and night as guests of the company.

Tuesday brought the Essanay Company to the front with a lavish display. President Spoor made a flying trip from Chicago in order to be present, and despite the absence of the company's leading stars, due to the fact that their presence was required in the making of features at the Western studios, the organization made a showing worthy of its high standing in the film world.

On Monday, Bluebird day, the company's booths were in charge of George Ames and Julius Singer. John Freuler, Mutual president, delivered a telling address on "The Motion Picture as One of America's Greatest Industries." The pictures shown included Tyrone Power and Lois Weber starred in "The Eye of God," and Ella Hall and Robert Leonard in "The Crippled Hand."

Notes of the Week

The Chicago contingent, headed by William Sweeny, are busy preparing for the Chicago convention and exposition. They have already booked up a large number of manufacturers, and many have agreed to send their stars. Among the party were L. H. Frank, Fred Hartman, F. Schafer and George Berg.

The Acme Litho Company presented the Vitagraph Company with an oil painting of Commodore Blackton.

J. K. Burger, manager of exchanges for the International Film Service, left for the West Tuesday to rest up from the show, and incidentally arrange for a meeting of his branch managers.

Arthur Leslie's booth was constantly crowded by his numerous acquaintances of filmland, two of the most constant attendants being the ever winsome Pearl White and Edwin August.

Pearl Sindelar was one of the busiest young persons at the Exposition. She made her headquarters in the *Evening Mail* booth, but spent much of her time helping along the cause of the crippled children. Miss Sindelar, by the way, has just finished her second season with "Potash and Perlmutter."

William Wright, of the Kalem Company, who probably has a larger acquaintance among the exhibitors than any other manufacturer, entertained a large party on Wednesay night.

There was a jam in the publicity department on Tuesday, which resulted in the resignation of Phil Mindil as publicity director.

A. J. Lang, of the Nicholas Power Company, has lost the fierce upper lip ornament which he carried for some time.

Bill Oldknow, of New York, Atlanta and the United States generally, was one of the regulars. Bill never gets tired as long as the company is good.

LEONIE FLUGRATH,
Edison's Latest and Youngest Star.

PLAINFIELD CIVIC SENSE

Mayor Leighton Calkins Sidesteps Censorship with an Appeal to Exhibitors

ELIZABETH, N. J. (*Special*).—Mayor Leighton Calkins, of Plainfield, has proven himself a broad-minded official in several questions of public interest within the past year, and added to his reputation lately when he sent a message to the Plainfield Common Councils opposing the proposed censoring of moving picture films there. Plainfield is a commuters' town with a large proportion of theater-goers who see the latest and best in the speaking and picture drama in New York city and, consequently, is rather exacting as to what shall or shall not be shown there. It was agitation along this line that prompted Mayor Calkins to oppose the censoring plan and to offer what the Newark Evening News praises as a "plan that ought to result in raising the character of the pictures shown in Plainfield," adding that "It should work well in other communities."

The Mayor wrote Council that it was his belief that it would not be to the interest, either of the proprietors of show houses or of the public, to have municipal censorship, adding that this would lead to public censorship of everything written, published or presented, including art generally. The people were not yet prepared to choose censors to decide for them what they may see and what they may read, he declared. He asks that the standard of pictures be raised, admitting that the law does not compel people to be refined or accurate. The remedy, he asserts, lies with the public, and when the line of demarcation between vulgarity and refinement is not clear, or when the proprietors have doubts, they should submit the film to proper officials. This would be a much better plan than to violate a principle of free government, he concludes.

E. M. SCANLAN.

BARRY WANTS FILM STOPPED

Justice Hotchkiss heard and reserved decision on an application by Richard Barry, for an injunction restraining the Mutual Film Company from producing a film called "The Secret of the Submarine," written by Barry and sold to the Mutual Company by Russell E. Smith, formerly scenario editor for the Equitable Motion Picture Corporation.

Mr. Barry also asks $100,000 damages, alleging that he was injured because the Mutual Company advertised the film extensively without mentioning his name in connection with it, although it was declared to be parallel to "The Birth of a Nation" in interest.

HOUDINI IS HONORED

"Let's call him Houdini!" shouted Miss Anna Nilsson, star of the Pathe "Who's Guilty?" series, as she rushed out of the Arrow studio in Yonkers and flew pell mell down the street in pursuit of a frisky toy poodie. Half way down the street she overtook it, gathered it up and started back toward the studio just as Tom Moore, her co-star, came puffing up. "I thought the doors were all closed so's that pest couldn't get out," wheezed Moore. "So they were," said Miss Nilsson: "he was chained and the doors were closed and yet he got out! That's why," she said smiling pleasedly up at the mystified Moore, "I'm going to call him 'Houdini'!"

"THE HOUSE OF MIRRORS"

Popular Pictures Corporation announces that this company's first release will be forthcoming within the next two weeks. The title will be "The House of Mirrors."

The story is by Frederick Chapin, and the picture was made under the direction of Marshall Farnum, by the Rialto Film Corporation. Such stars as Frank Mills, formerly of Triangle, Bliss Milford, formerly a Pathe star, Harry Spingler, Rudolph Cameron, Lillian Kemble, Runa Hodges and Jack Curtis will be featured.

KIRKWOOD WITH MUTUAL

American Signs Famous Director to Produce for Mary Miles Minter

The Mutual Film Corporation has signed as a director James Kirkwood, one of the best known producers in the business. Mr. Kirkwood's contract with the Famous Players recently expired and last week he signed a contract to work with the American. He will direct Mary Miles Minter, Mutual's newest star. She left Sunday for Santa Barbara and Mr. Kirkwood leaves this week.

Although a young man, Mr. Kirkwood is one of the old-timers in the business. His first work was as an actor with the old Biograph Company under the direction of D. W. Griffith. In the company with him at that time were Mary Pickford and Owen Moore. He afterward directed pictures for the Biograph and the Reliance, and about two years ago he went to the Famous Players to direct Mary Pickford. In recent pictures he has also directed Peggy Hyland and Pauline Frederick.

THE GHOST OF REALITY

Realism on the screen is obtainable, yet, in this modern day, how often do we review a film wherein the actors vie with one another in coquetry, winsomeness and to make a greater impression upon the audience than the more important star of the story? Then, too, we are led through a lot of scenes taken out among the mountains, along a rugged shore, or under the shade of the swaying spruce. The subtitle now reads "In Molly's cabin, far up on the side of Mount Fire." Molly's cabin is realistic enough, but when the villain opens the door and we come face to face with a painted, dead, dull drop—the mountains are "in the distance" all right, but such mountains. It is an insult to the public for managers to use such makeshifts when they are surrounded by companies whose one idea is to convey the spirit of reality throughout.

I walked down Broadway the other day with a chap from the press department of a big motion picture company. We passed a theater in front of which was advertised a big feature, produced by a well-known company. I suggested we go in, but he replied:

"No, I'd rather not. Every time I patronize the —— company's pictures, I come out disappointed. Good plots, excellent casts, but woefully lacking when it comes to detail, and detail spells realism to me."

I gain nothing by mentioning Triangle's "Primal Lure," yet I wish you could all see it. Everything as it should be, nothing harsh or unreal to jar its interest, just as I imagine conditions exist in the barren regions where the story is laid. This is only an example, and not an unusual or remarkable one, for there are numberless companies that seem gifted with a knack of giving the public as near the real thing as is possible for human genius to present "artificially."

A photoplay, to be a hit, does not have to be five or six reels long. I should prefer any day to see a one or two reel play, exact in detail and, of course, with a good plot and cast, rather than a five reeler featuring Roosevelt in "Romeo and Juliet or Poincare in "The Pirates of Penzance," if the director has failed in his settings or some other detail. F. S.

SELIG FILMS "A TEMPERANCE TOWN"

"A Temperance Town," one of the late Charles Hoyt's best comedies with Otis Harlan in the role of "Mink Jones," will be released by the Selig Company through General Film Service on Monday, June 5. "A Temperance Town" will cause a riot of merriment, the story hitting off as it does the rivalry between the "Wet" and "Dry" factions in a small town. There is the village prescription writer, the village drug store, the members of the "vice investigating committee" and other types. There is a love story running through the plot. Mr. Harlan has been furnished with a strong supporting cast of players, and the scenic effects in "A Temperance Town" are all that could be desired.

"RACE SUICIDE" FOR AUSTRALIA

"Race Suicide," the big, six-part motion picture attraction, having to do with the subject made a household word by Theodore Roosevelt a few years ago, and which in the later days has received so much attention from Rose Pastor Stokes, Emma Goldman and others, has been purchased, with exclusive rights to Australia and New Zealand, by the J. C. Williamson Company, Limited.

It has not been divulged what price has been paid for the production but J. W. Farnham, distributor of this attraction, volunteers the information that the film has been purchased at a record price for Australia. The film has been taken to Australia personally by Mr. Luke of the J. C. Williamson Company.

EDWIN AUGUST A COMPOSER

Among the many other accomplishments of writing over 300 scenarios, author of short stories, playwright, star of the legitimate and motion picture stages and successful motion picture director, Edwin August's latest accomplishment is writing the words and music to the song entitled "Honey, Teach Me How to Fox Trot."

He is probably the only photoplay celebrity that has ever succeeded in publishing a song, the words and music of which he has personally written.

BURTON HOLMES ON BONNETS

Any man in any hat but his own is never quite the same and Burton Holmes can prove it. While collecting material for the Travelogues and the Paramount-Burton Holmes Travel-Pictures Mr. Holmes has acquired the most interesting collection of masculine millinery in the world, which he describes in an article now being sent out from the offices of the Paramount Pictures Corporation on "Every Little Bonnet Has a Meaning of Its Own."

Headgear of every clime and nationality is included in this collection. Mr. Holmes himself posed for the photographs in which he is seen in India wearing the pith helmet, in Hawaii with a "lei" around his broad-brimmed hat, as a Japanese gentleman wearing turbans, skirts and parasols, in Hongkong—looking very much like an American, among the Parsees wearing their shadeless, homely black headgear, in peasant gala costume in Bohemia, as a gentleman from Java dressed for a rainy day promenade and in the street dress and pot hat of Korea.

"Some sage has remarked 'Clothes make the man,'" declares Mr. Holmes. "While I cannot subscribe to this sentiment in toto—having seen a large number of men (with a capital 'M') in many parts of the world who were strangers to any form of sartorial adornment whatsoever—I must say that what a man wears on his head, body or feet and how he wears it, cuts a very important figure to the photographer and to those for whom he is taking the pictures. So, naturally, it has become a fad of mine to pick up unusual hats and characteristic types of native garb while collecting my material for the screen."

THORNBY'S EXTRA THRILL

Robert T. Thornby of the Paragon Studios, while visiting the Zinc Mines of Franklin, N. J., for the exterior scenes of his production, "The Almighty Dollar," with Francis Nelson and E. K. Lincoln playing leads, had a narrow escape from death owing to a burro which was used in the scene bucking at the lights being used, caused Mr. Thornby to lose his balance on a ledge over sixty feet from the pit of the mine. He fell but was caught on a projecting iron bar. With the aid of ropes and the assistance of the entire company he was landed in safety. From all accounts Mr. Thornby's picture will contain at least one extra thrill.

FLORIDA FILM FLASHES

JACKSONVILLE, Fla. (*Special*). N. W. Remond, manager of the Imperial Theatre, has assumed the management of the Arcade and will in future direct both houses. Mr. Remond opened the Imperial about five years ago and has enjoyed a regular patronage ever since.

W. L. Whitehead has taken over the Republic Theatre and in future will personally look after its affairs.

The Prince Theatre is closed for alterations.

The Kalem studio will close June 1, and the company will return to the New York studio. E. O. UEDEMANN.

MASTERS IN THE HOSPITAL

E. Lanning Masters, publicity head and advertising manager of the V. L. S. E., was taken suddenly ill last Thursday and removed to the Flower Hospital, where his condition is said to have greatly improved during the last few days. Mr. Masters suffered from the effects of a nervous breakdown. An early recovery is predicted by his physicians and hoped for by his many friends in newspaper circles and filmland.

CORRESPONDENTS IN THE GODFREY

The American Correspondent Film Company, Inc., producers of "The Battles of a Nation," announce their removal to new offices at the Godfrey Building, Seventh Avenue and Forty-ninth Street.

CURRENT ATTRACTIONS

RIALTO THEATER.—"The Market of Vain Desire," H. B. Warner.

STRAND THEATER.—"The Feud Girl," Hazel Dawn.

GLOBE THEATER.—"Where Are My Children?" Tyrone Power (last week).

44TH STREET THEATER.—"Ramona."

STANDARD THEATER.—"Birth of a Nation" (last week).

BROADWAY THEATER.—"Alien Souls," Sessue Hayakawa. Chaplin in "The Floorwalker."

LEXINGTON.—"On the Mexican Border."

CONCERT AT THE RIALTO

In furtherance of a general policy of emphasing the musical values given incidental to the presentation of motion pictures at the Rialto, Goldmark's "Cricket on the Hearth" is being played with a larger instrumentation than ever before—35 pieces. This ambitious work from the composer whose name is closely linked with world famous concertos for the violin and delicate compositions frequently heard at recitals and chamber concerts, is rendered by the Rialto orchestra as a unit, under the direction of Hugo Riesenfeld.

NEW PICTURE SHOW IN YAZOO

YAZOO CITY, MISS. (*Special*).—For your information beg to advise that Mr. G. P. Wilburn, of this city, has opened a new picture show, called the Star Theatre. His place has a seating capacity of 350. He is using a Powers machine. He is showing the Triangle, Keystone, Metro, Fox, Vitagraph and Essanay pictures.

Would be glad if you would make mention of the above in THE MIRROR as news to those interested in motion pictures.

The Yazoo Theatre is still showing good pictures to large crowds every afternoon and evening, except Sundays.

J. W. STACY.

BLEW UP A LIGHTHOUSE

To obtain the proper realism for one of the "big" scenes in the forthcoming American-Mutual photo-novel to be known as "The Secret of the Submarine," a lighthouse, sixty feet in height and built for the most part of stone and concrete, was erected in the Pacific at a point a few miles below Los Angeles, at a cost of three thousand dollars. Two days later one hundred pounds of dynamite were placed within and the lighthouse was razed to the sands of the sea.

FOUR NEW BRANCH OFFICES

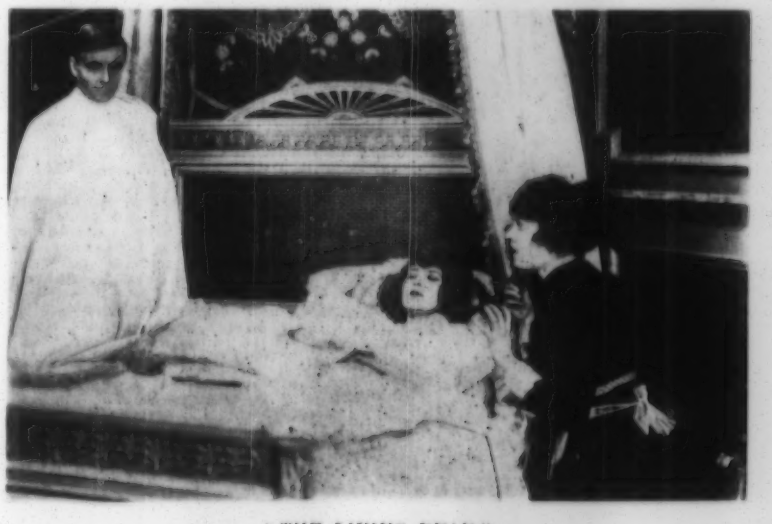
The constantly growing demands of the big Billie Burke Serial have induced George Kleine to add to his already long list of branches. New offices were opened last week in four cities. I. P. Rosenberg was appointed manager of the St. Louis branch in the Empress Theater Building; W. A. Ratz, Fletcher Savings and Trust Building, Indianapolis; F. Rutledge, 207 Broadway Market Building, Detroit, and Rudolph Berger, Bank of Commerce and Savings Building, Washington, D. C. These offices are already open and ready for business.

"SO LONG, MARY"

Mary Miles Minter, the new Mutual star, left Sunday on the Twentieth Century Limited for Chicago. After a short visit in the Windy City, she will continue on to Santa Barbara, Cal., where she will immediately begin work on her first picture at the American studio.

THOS. H. INCE IN TOWN

Thomas H. Ince and J. Parker Reed arrived in the city from California Monday morning and have located at the Astor. Mr. Ince and Mr. Reed are here to complete arrangements for the showing of the new Ince picture, "Civilization," which will be placed in one of the Broadway theaters.



"THE LIVING DEAD."
An Episode from Pathe's "Iron Claw" Series, Featuring Creighton Hale and Pearl White.

BOOKED THE BOULEVARD

V. L. S. E. Makes a Scoop on Michigan Avenue Theaters, Chicago

CHICAGO, ILL. (*Special*).—What is rightfully considered a "scoop" and achievement for a branch manager, whose action reflects on the efficiency of that company's open booking policy, was accomplished when Mr. Sidney E. Abel, of the Chicago office, succeeded in lining up every theater on Michigan Avenue Boulevard to run V. L. S. E. features.

These theaters, situated in the heart of Chicago's busiest amusement center, cater to the better calibre of motion picture patrons and have shown their approval of the Big Four's policy of selling on the open market on the box office value of features and by advertising them in the daily prints as follows:

Ziegfield Theater, Big Four Features: Fine Arts Theater, "The Ne'er-Do-Well"; Studebaker, "Carmen"; Orchestra Hall, "The Law Decides."

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—Articles of incorporation for the following newly formed theatrical and motion picture concerns were filed with the Secretary of State the past week:

Interstate Motion Picture Service Corporation, New York city. To manufacture motion picture machines, films and appliances; capital, $500,000. Directors, Leon Stern, Hiram B. Danziger, Louis Isenberg, 120 Broadway, New York city.

Point Gratiot Amusement Company, Dunkirk, N. Y. To conduct public amusement resorts; capital, $5,000. Directors, Arthur Promenschenkel, Thomas P. Ambrose, Charles A. W. Dimock, Dunkirk, N. Y.

Antonia Sawyer, Inc., New York city. To engage in a general theatrical business in all its branches; capital, $5,000. Directors, Antonia Sawyer, Frances Alexander, Jacob E. Salomon, Hotel Wellington, New York city.

Beebee Photoplay Corporation, New York city. Theatrical vaudeville and motion pictures; capital, $10,000. Directors, Robert D. Ireland, Ward B. Yeoman, James R. Cusack, 19 Liberty Street, New York city.

Dramatic Authors Copyright Bureau, New York city. Theatrical and photo plays, also to maintain a theatrical booking agency; capital, $5,000. Directors, Arthur J. Westermayr, Henry H. Frieder, J. Charles Totten, 90 Nassau Street, New York city.

Megs Palace Amusement Company, New York city. Theatrical motion pictures and restaurants; capital, $5,000. Directors, Louis Schneider, Charles Schindler, Jacob Elpern, 500 Eastern Parkway, Brooklyn, N. Y.

The Jewish Roof Garden Company, Inc., New York city. A general Jewish theatrical business on roof garden theaters; capital, $1,000. Directors, Samuel Lowenfield, Sigmund Weintraub, Rebecca Weintraub, 172 Forsyth Street, New York city.

Pen-O-Graph Film Corporation, New York city. Motion pictures and theatrical; capital, $500. Directors, John B. Hall, Redmond B. Cotter, William A. Kane, 110 West Fortieth Street, New York city.

Lewis J. Selznick Enterprises, New York city. Motion pictures; capital, $500,000. Directors, Lewis J. Selznick, Fisher Goodhue, T. A. Driscoll, 448 Riverside Drive, New York city.

Film Developing Corporation, New York city. To conduct a general motion picture film business; capital, $100,000. Directors, J. H. Kaesen, Henry Bayard, C. J. Dolan, 1790 Broadway, New York city.

The Eta Producing Company, New York city. To buy, sell and deal in theatrical, musical and other stage productions; capital, $10,000. Directors, Bertrand H. H. Noble, Samuel Lewis, Herbert Vacheron, 28 West Sixtieth Street, New York city.

Hundred and Eighty-First Street Amusement Company, New York city. Motion pictures, theatrical and other amusements; capital, $1,000. Directors, Clarence May, George J. Grady, Sadie Flaumenhaft, 734 DeKalb Avenue, Brooklyn, N. Y.

Century Amusement Company, New York city. General theatrical business; capital, $5,000. Directors, Clinton J. Ruch, Robert Oliver, S. Parker Gilbert, Jr., Bloomfield, N. J.

Times Building Theater Ticket Office, New York city. To deal in theater tickets, and proprietors of theaters; capital, $500. Directors, Joseph E. Levy, Abraham L. Berman, Sam Gerschanek, 55 West 110th Street, New York city.

B. & L. Amusement Company, New York city. Motion picture business; capital, $1,000. Directors, John A. Litt, A. Fabry, Anthony A. Bagarozzo, 137 East Twenty-eighth Street, New York city.

Rialto Film Corporation, New York city. Motion pictures; capital, $1,000. Directors, William Goldburg, Julius Goldburg, Jesse J. Goldburg, 233 Broadway, New York city.

GEO. W. HERRICK.

HAZEL DAWN SEES HERSELF

Hazel Dawn, perhaps best known in New York by her role of "The Pink Lady," saw herself in the movies at the Strand Theater Monday night, when her latest photoplay, "The Feud Girl," opened there. Miss Dawn, who has usually portrayed light roles, in this picture has a part wholly different to any she has heretofore essayed. As a compliment to Miss Dawn, Carl Edouarde, musical director, played selections from "The Pink Lady."

MAGNETS MEET UPON THE RIALTO

Mammoth Festival of Motion Picture Stars to Aid the Actors' Fund

The motion picture "fan" has in store for him a great treat at the beautiful new Rialto Theater during the week of May 22 in connection with the Motion Picture Campaign for the Actors' Fund. During the entire week there will be a series of tableaux presenting film favorites for the personal greetings of their admirers. S. L. Rothapfel, the enterprising director of the Rialto, is arranging the affair, together with Samuel Goldfish, Chairman of the National Executive Committee of the Motion Picture Campaign, and Daniel Frohman, President of the Actors' Fund. The results of their labors will go to the Actors' Fund.

Most of the leading figures of the screen world will be seen on the Rialto stage. The presentations will be arranged by days to include the men and women stars of all the big film producing companies. Combination nights will be given to the favorites from such studios as Lasky, Famous Players, Pathe, Vitagraph, Universal, Mutual, Metro, and Thanhouser.

The arranging of this greatest possible of all treats for film lovers is to be the crowning feature of the Motion Picture Campaign, which has occupied a sensational place in the film world for the past three months. This most unique movement —the engaging of the 400,000 employees of a single industry in a single humanitarian cause—is now drawing to a close. The interest and support which it has aroused are now reaching a climax. During the next ten days affairs in behalf of the Campaign will take place in every state in the country. The film peoples' canvass has spread into every corner of the United States and has commanded such attention as was never before granted a movement of its kind. Not only has the good work been actively promoted in all the principal cities of the country, but every small city, town and hamlet is also contributing its mite to the cause. Last Monday, May 15, was known as National Motion Picture Tribute Day from one end of the United States to the other. On that day a portion of the quarters, dimes and nickels of motion picture theater patrons everywhere will go to the Actors' Fund. Every person who watches a film that day will be doing his or her bit toward preserving the safety forever of the great charitable fund to care for and protect the members of a profession which devotes its life to the entertainment and pleasure of the public. Practically every picture house manager in every state in this Union has agreed to donate to the Fund at least 10 per cent. of his receipts. The capitalists and the individual exhibitors are thus giving the public an opportunity to repay a portion of the debt which every man and woman owes the persons whom the Actors' Fund aids and protects. Beginning with the big theaters of the prominent circuits, Marcus Loew, Aaron Jones, B. S. Moss, John Kunsky, all the motion picture theaters of the country, are lined up loyally in the movement. A lively competition has arisen between the large cities to see which can do the most for the campaign. Mr. Jones says that Chicago and vicinity will contribute $100,000 of the $500,000 total. Special programs are to be given in the theaters on Tribute Day and in all the principal houses of this city and other places where studios are located there will be personal appearances of stars as an additional attraction to the public. On Tribute Day and throughout the succeeding week grand balls, entertainments and special functions are also being held in all the big cities.

The most pretentious of these special Tribute Performances was held at the Metropolitan Opera House on the afternoon of Tuesday, the 16th. A selected company of the leading artists of the musical world appeared for the Fund in the most remarkable programme ever rendered from one stage on a single occasion. The following volunteered: Geraldine Farrar, who but recently added "Queen of the Films" to her already assured title "Queen of the Opera"; Antonio Scotti, Rita Fornia, Angelo Bada, Pietro Audisio and chorus in the second act of "Madame Butterfly"; Louisa Villani, Luca Botta, A. de Segurola, Anna Fitziu, Fritz Kreisler and Leopold Godowsky. They were accompanied by the Metropolitan Orchestra and ballet, directed by Georgio Polacco. This entertainment will undoubtedly be very profitable for the Fund and those who attended, while aiding a great charity, were given return tenfold for their money.

Boston, Philadelphia, Buffalo, Detroit, Omaha, Minneapolis, San Francisco and other cities are also giving elaborate functions for the benefit of the campaign. Mr. Kunsky, who is Chairman of the active branch committee of the National organization in Detroit, donated the use of his Garden Theatre in that city for a big Shakespearian festival under the auspices of the Drama League of Detroit. The social leaders of the city are taking an active part in the work of the Campaign there and have organized a committee of patronesses for this festival and the mammoth Screen Ball to be held a few nights following, representative of the highest social life of the city. The women on the committee are, Mrs. James A. Hurst, chairman; Mrs. Nellie Peck Saunders, Mrs. Ralph Ainsworth, Mrs. C. Piquette Mitchell, Mrs. George Johnston, Mrs. C. C. Benjamin and Mrs. F. W. Rose.

Hon. Robert Koegle, Mayor of Sandusky, Ohio, is Honorary Chairman of the local committee there and the other members are Louis J. Griffith, Active Chairman; Fred Norris and George J. Schade.

In Des Moines, Iowa, another big boost is being given to the Campaign. In connection with the convention of the Exhibitors' League of the State to be held in that city on May 23 and 24, a grand ball will take place on the evening of the 24th, under the auspices of the Des Moines Screen Club, the proceeds of which will go to the Fund. The local committee there has originated a unique attraction of interest both to motion picture people and the public. Contests have been held in all the principal cities of the State in which the patrons of the moving picture theaters have voted for the most popular young woman. The young ladies winning these contests will receive expenses and entertainment at the convention and ball.

In Kansas City the active co-operation of theatre owners as well as managers have been obtained by the local committee. A sub-committee of the former, composed of Frank L. Newman, of the Royal, Frank I. Buckingham, of the Apollo, and William Scoville, of the Idle Hour, undertook the enrolling of the theaters of the city and vicinity for National Motion Picure Tribute Day.

Wid Gunning adds this word:

The motion pictures has brought the actor closer to the public than any other one thing in the past century. If you stop to think of your favorites of to-day and realize that adversity of hardship may bring some of your best loved characters to the point where they cannot earn a livelihood, I am sure you will think only a second before sending a check to help this wonderful campaign for the Actors' Fund.

They have entertained you many times. Are you willing to guarantee a pleasant final curtain in the sunset of their lives?

The time to do it is now. To-morrow you might forget.

SCREEN BEAUTIES AT METROPOLITAN

Some of the most beautiful young women known to the screen sold flowers and programmes in the lobby of the Metropolitan Opera House Tuesday afternoon. The occasion was the Grand Tribute Performance for the benefit of the Motion Picture Campaign to aid the Actors' Fund. Marguerite Courtot, Gaumont's gifted star, acted as head usheress.

"INTO THE PRIMITIVE."
Selig's Realistic Back-to-Nature Feature.

THE STORY OF BALBOA

Two Bright Young Men Build Up Great Industry

Because it has no stock for sale, the Balboa Amusement Producing Company, of Long Beach, is considered one of the wonders of California. Visitors, after inspecting the studio, invariably inquire as to the market value of its shares. When informed there are none, they can hardly believe it.

Two brothers—Herbert M. and Elwood D. Horkheimer—are the sole owners of the Balboa Company. From humble beginnings, it has been developed into a big, going concern until to-day Balboa is the largest actually independent maker of motion pictures in the world. That it stands for the open market is proved by the fact that no one agency has the exclusive release of Balboa pictures, though Pathe has issued most of them to date.

After extensive theatrical experience in the East, H. M. Horkheimer came to Southern California in 1912, determined to get into the picture business. At the time he had never even seen a cinematographic camera. He took over the little studio vacated by the Edison Company in Long Beach and got busy. He was soon joined by E. D. Horkheimer, who had been an electrical engineer up to that time.

These brothers constitute an ideal working team. Gradually their plant grew, until to-day it occupies all four corners of two intersecting streets. There are a dozen buildings fully equipped, which represent an investment of $300,000. Something like two hundred and fifty people are employed in the various departments, and the daily operating outlay approximates $2,000.

In a comparatively short time the Horkheimers have become an important factor in the film industry. During the past year some of the notable productions given to the public under the Balboa brands were the "Who Pays" series, the "Neal of the Navy" serial, "Comrade John," and a host of other well-known feature films; and now "The Red Circle."

Prominent players seen in Balboa releases are William Elliott, Lillian Lorraine, Ruth Roland, Jackie Saunders, Henry King, Frank Mayo, Daniel Gilfether, Mollie McConnell, and many others of equal note. Will M. Ritchey is head of Balboa's scenario staff and Norman Manning is the company's business manager.

"Much of what we have achieved," said President Horkheimer, "is due to the loyalty of our associates. We have forty-odd people who have been with us since the start, through thick and thin. This is a larger average than any other picture company can show, I believe."

Big as Balboa is to-day, it promises to become even bigger. President Horkheimer has a number of things under consideration which should eventually make the Long Beach studio the pace-setter for the entire industry.

THE FOUNTAIN OF FUN

Film Comedians Discover in Florida What Ponce de Leon Sought in Vain

Jacksonville, Florida, not content with celebrity attained by reason of being known as a noted motion picture producing center, now puts in a bid for additional fame, because "Prevailing climatic conditions have been found to be especially conducive toward stimulating the mirth producing proclivities of film comedians." In other words, the naturally funny comedian is just doubly as funny when deriving the benefits of Jacksonville climate. Isn't Jacksonville modest?

This remarkable claim is made in apparent seriousness, too, being championed by no less an authority on film comedies than T. E. Dillard, General Film Company Branch Manager of that thriving Florida semi-tropical metropolis, although there is a slight suspicion of a twinkle in Mr. Dillard's eyes when he makes the assertion.

In support of this contention Mr. Dillard refers to the Kalem's "Sis Hopkins" players and the Vim players, the latter now numbering three companies, all of whom Mr. Dillard and other Jacksonvillites declare are fairly exuding fun these days and producing comedies of exceptional excellence.

With due regard for details, Mr. Dillard quotes a statement by Rose Melville, Kalem's "Sis Hopkins" wherein she says: "Since coming to Jacksonville and enjoying its wonderful climate, I find it easier than ever to be funny. You ask for a reason, and I can give no other than that I think it is due to some strong influence in this climate. I had rather expected to find the weather conditions here somewhat enervating, but to my delight I discovered just the opposite. There's a sense of stimulation in this balmy air that I cannot explain but you can surely see the effect of it in my portrayal of 'Sis Hopkins.'"

JUDGE INSPECTS MOROSCO STUDIOS

The Supreme Court of the State of California was represented at the studios of the Oliver Morosco Photoplay company recently by Judge Hinshaw and a party of friends. As the guest of General Manager Charles Eyton, the party inspected the entire plant and the judge demonstrated the fact that he is a close student of the industry. So enthusiastic was he over the workings of the studio of the West Coast, that he returned the following day to continue his tour of inspection of Mr. Morosco's complete producing plant.

FRIEDA HEMPEL FOR FILMS

To be or not to be—a motion picture star—seems to be a question paramount in the minds of our operatic stars these days. The question now is not, why do they, but, why don't they? Miss Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, is one of the few who have not as yet appeared on the screen. Further more, it seems unlikely that she *will* do so—in the near future at any rate, although she has received several very tempting offers.

ARIEL IS RIGHTLY NAMED

Lucky, Plucky American Cameraman Who Caught a Zeppelin in Mid-Air

Ariel L. Varges, of the International Film Service, Inc., whose motion pictures of Zeppelin and aeroplane raids upon Salonica are being released together with other striking pictures made with the Allied armies at the Balkan base, is a lucky, plucky American. Varges shared in the admiration which the Serbians have for all Americans since American physicians and funds saved Serbia from the curse of typhus. Besides, his courage won for him the respect of the Serbian officers.

When the Serbs, after a gallant resistance, retreated in all but most utter disorder before the advance of the Teuton steam roller, Varges retreated with them and joined the French and British at Salonica. Officers of the staff of Crown Prince Alexander of Serbia, personally vouched for Varges to the British and French commanding officers. As a result of this introduction, Varges, the only American camera man at Salonica, was made official photographer over all of the French and English camera men.

Varges was allowed to fly over Salonica and the harbor in a British seaplane. He also flew over the French and British positions in a dirigible balloon, making "movies." While in the dirigible Varges fell and broke his arm. This did not stop him from cranking his camera, and on this trip he obtained some of the wonderful pictures now being shown in America.

Several Zeppelin raids have taken place at Salonica since Varges become the official photographer. In one of these a building across the street from his headquarters was destroyed. Varges filming the burning ruins from his open window.

EMMETT CORRIGAN WINS SUIT

Emmett Corrigan won a verdict against the Equitable Motion Picture Company, wherein he recovered salary for breach of contract, is of such interest as to establish an important precedent. The case was heard before Judge Prince in the Riverside Municipal Court and was conducted for the plaintiff by ex-Judge Herman Joseph of House, Grossman & Vorhaus.

Last January Mr. Corrigan went to Havana to do a feature film for the Equitable Company, under a contract which guaranteed not less than three week's work, one week's salary being paid on signing of the contract. After Corrigan had completed his first week's work in Havana a misunderstanding arose between himself and the director, who not only gave him his notice of cancellation of the contract, but also refused payment for the week's work, claiming this amount to have been offset by the advance payment. The matter came up for hearing with Corrigan's claim for the week he had devoted to the picture as well as for the third week which the director had assumed the authority of cancelling. Judgment was rendered for the full unexpired term of the contract as originally drawn, thus vindicating Corrigan's claim and establishing a precedent which motion picture actors will no doubt be quick to recognize.

LOTTIE PICKFORD BACK AGAIN

Lottie Pickford, after being out of pictures for about eight months, has signed a contract with the American Film Manufacturing Company. She will be starred in serial and short reel production. Her last picture was the serial, "The Diamond From the Sky."

FEATURE FILMS OF THE WEEK

William Gillette Registers His Famous Characterization of Conan Doyle's "Sherlock Holmes" as a Screen Triumph Equal to His Stage Success—Valentine Grant Scores in "The Innocent Lie"

"SHERLOCK HOLMES"

A Seven-Reel Adaptation of the Stage Drama of the same name. Featuring William Gillette. Produced by Essanay Company for Release on V. L. S. E. Programme, May 15.

Sherlock Holmes	**William Gillette**
Alice Faulkner	**Marjorie Kay**
Professor Moriarty	**Ernest Maupain**
Dr. Watson	**Edward Fielding**
Benjamin Forman	**Stewart Robbins**
Sir Edward Leighton	**Hugh Thompson**
Baron von Stalburg	**Ludwig Kreiss**
James Larrabee	Mario Majeroni
Sidney Prince	**William Postance**
Craigin	Chester Beery
Tim Leary	Frank Hamilton
"Lightfoot" McTague	Fred Malatesta
Madge Larrabee	Grace Reals
Therese, a maid	Miss Ball
"Billy"	Burford Hampden

Speaking in sporting parlance, which by the way seems particularly appropriate in the present instance, the Essanay Company has scored a clean and decisive knockout with the film version of William Gillette's stage success—"Sherlock Holmes." It is not merely a photodrama with a punch—it is a screen triumph with a varied assortment of punches, and veritable triphammer punches, all of them. Sensational to the steenth degree, vibrant with rapid action, it grips and holds the attention of the spectators from the first to the seventh and final reel.

Granted that some of the thrilling situations may seem a trifle exaggerated on calm reflection, be it understood that there is no time for reflection of that type when one is engaged in watching with breathless interest the battle of wits, liberally intermixed with physical struggles, between the omnipotent detective of Conan Doyle's creation and the forces of crime, guided by the master mind of Professor Moriarty. Mr. Gillette made the role of Holmes an unforgettable characterization before the footlights. With the assistance of the motion picture camera he has more than duplicated his success in the "legitimate," for the silent drama production here lends itself to an infinite variety of detail impossible of attainment on the boards.

In the hands of a less capable director than Arthur Berthelet, who is responsible for the handling of the play, or left to the mercy of a mediocre cast, the feature would have fallen far short of its present excellence. But the directing is admirable and the talent supporting the star leaves nothing to be desired, with the result that "Sherlock Holmes" goes forth to the public bearing the stamp of critical approval by all who witnessed its private showing.

Where such a uniform standard of excellence is preserved throughout, it is a difficult matter to select any particular stage of the tale in preference to others. But if a selection must be made, possibly the most thrilling scene is that in which Professor Moriarty and Holmes face each other in the latter's room, when the detective thwarts the arch criminal's designs upon his life. In this connection it may be said that Ernest Maupain, as Moriarty, divides honors equally with Mr. Gillette. Moriarty's slow, venomous approach toward the man he hates, the snake-like glitter of his vicious eyes, the storm of passion which shakes his robust frame, the frenzied outbreak of baffled rage made manifest when he dashes the empty and useless revolver with which he has tried to shoot his enemy to the floor is the climax of melodramatic realism. As a foil to the savage fury of Moriarty nothing more striking could be imagined than the cold aplomb of Holmes, his cynical sneer, his calm disdain as he indifferently turns his back on his frantic foeman and applies a light to his pipe. It is a whirlwind of passion beating vainly upon an iceberg, a remarkable bit of acting warranted to linger in the memories of the spectators.

Another exciting episode is the attempt of Moriarty's band of crooks to trap Holmes in their den in the suburbs, when the latter not only defeats their aim, but rescues Alice Faulkner from the house of death. A vein of humor is injected into this scene by Holmes' sardonic comments on the futile efforts of his enemies to ensnare him, and the parading of the prisoners past him by the police, as he lounges carelessly in the street, complete master of the situation.

According to the plot, Holmes is retained by the members of a noble foreign family to recover certain documents which, if made public, will bring scandal upon them. The papers are held by Alice Faulkner, whose sister has been ruined by a relative of Holmes' clients. She intends with their assistance to obtain revenge upon the family of her sister's seducer. Alice falls into the hands of a band of crooks, of whom Moriarty is the head. They are anxious to obtain the papers for blackmailing purposes. Holmes visits the house where Alice is detained, finds the papers, but restores them to her, saying that he will not retain the documents, until she gives them to him of her own will.

Then commences a war between Professor Moriarty and Holmes. How the detective meets plot with counter-plot, outwits the crooks, jails Moriarty and the members of his band, wins Alice's affections and restores the papers to his clients, it is not necessary to relate in detail. In the finish the tender passion triumphs, when Dr. Watson, Holmes' faithful colleague, steps outside his apartment, closing the door behind him and leaving the detective alone with the girl, a final closeup revealing the lovers in an attitude that indicates the clearing away of all misunderstandings between them.

Marjorie Kay endows the role of Alice Faulknor with distinctive grace and charm; Edward Fielding is effective as the amiable Dr. Watson, and the work of the remainder of the cast cannot be too warmly commended. The narrative is so sharply outlined by the expressive pantomime employed that few subtitles are necessary to the continuity of the drama, and those shown are decisive and to the point.

It is seldom that such good use is made of "fade-outs" and "close ups" as in this production, and the photography as a whole, in its tinting, its handsome interiors and exterior views, is on a par in artistic merit with the clever acting which establishes "Sherlock Holmes" as an undoubted super-feature of filmland. P.

"THE INNOCENT LIE"

A Five-Part Original Drama, Written by Lois Zellner and Featuring Valentine Grant. Produced by Famous Players, Under the Direction of Sidney Olcott, for release on the Paramount Programme May 7.

Nora O'Brien	Valentine Grant
Terry O'Brien	Jack J. Clark
Pat O'Brien	Morris Foster
Nora Owen	Hunter Arden
Captain Stewart	Robert Cain

In the very simplicity of the tale unwound by the picturization of "The Innocent Lie" may be found its strong pathetic appeal and irresistible charm. With the exception of the complication of mistaken identity upon which the plot turns, there is presented a story unusually easy to follow, brimful of touching sentiment, relieved here and there by gem-like flashes of true Celtic wit and delightful comedy.

To say that the film records a distinct triumph for both director and leading lady is but scant praise. Valentine Grant, as the pretty Irish heroine—Nora O'Brien—gives a performance that would list her as a stellar attraction in the screen world, if she had not already attained such a distinction. It was her work in the leading feminine role of the film version of "The Melting Pot," with Walker Whiteside, that won her unstinted praise from the critical brotherhood, and in the present production she thoroughly fulfills the flattering prophecies then made in her behalf.

To Mr. Olcott must be accorded due credit for the cunning craftsmanship shown in the difficult task of obtaining excellent Irish settings for the photodrama through the medium of scenes filmed in Bermuda. The illusion is perfect in every respect, and many a native of the Emerald Isle will be fully convinced that he is gazing upon genuine reproductions of the rocky coast of Erin and the cabin homes of her peasantry.

The plot deals with the fortunes of Nora O'Brien, a winsome lass, who, with her two brothers, Terry and Pat, earns a livelihood in the fishing trade in the County Cork. Nora Owen and her invalid mother, gentlefolk in moderate circumstances, also reside in the neighborhood. Mrs. Owen dies and her daughter is sent for by her aunt and uncle, wealthy people living in New York. On the eve of her departure for America Nora Owen becomes engaged to Captain Stewart of the British army, and decides not to go abroad. Meanwhile Nora O'Brien's brother Pat has gone to America, from where he has written his sister a letter, stating that he is working as a chauffeur, and expects to have her join him shortly. The elder brother—Terry—enlists as a recruit in Captain Stewart's regiment, and goes to the front in France. On the strength of the somewhat vague letter received from Pat, Nora O'Brien emigrates to the New World. Nora Owen gives her a card with her aunt's address, and desires her to notify that lady of her marriage, and inability to accept her invitation.

On reaching New York, Nora finds that her brother is no longer at the address given in his letter. She falls into the hands of a "white slaver," from whom she makes her escape, but in so doing, falls and sustains a concussion of the brain. When picked up Nora Owen's card is found upon her, and she is taken to the home of the latter's relatives, who have never seen their niece. Her first protestations on recovery, that she does not belong there, are accepted as an hallucination due to the injury, and she makes no further effort to undeceive them. While living this innocent lie she wins the love of the whole family, including a nephew just home from college. Eventually her brother Pat, who has fallen into bad company and evil ways, appears on the scene. Nora attempts to rescue him, is trapped in his tenement lodgings by a drunken roommate, and rescued by her lover, with the aid of the police. The discovery in no way injures her standing with either sweetheart or family, and all ends well.

The role of Nora O'Brien is peculiarly well suited to Miss Grant's charming personality. She is by turns bewitching, tragic and merry, and at all times convincing, and her portrayal of the loyal-hearted rustic beauty of the Irish fishing hamlet ranks as the acme of polished artistic endeavor. Her debut as a Famous Players' star could not have been made under happier auspices.

GERDA HOLMES AND ROBERT WARWICK IN "SUDDEN RICHES"—(Peerless).

The support rendered by the cast is deserving of high praise, and the directing faultless throughout. The photography is remarkably good, some exquisite sea-scapes being in evidence, and the lighting and shading effects are handled in capital style.

"The Innocent Lie" is, on the whole, one of the most appealing features to lovers of drama replete with romantic heart interest that the screen has ever offered its patrons. It is due to win widespread and lasting popularity. P.

"A CHILD OF THE PARIS STREETS"

A Five-Part Original Drama by Grant Carpenter. Featuring Mae Marsh and Robert Harron. Produced by the Fine Arts Company Under the Direction of Lloyd Ingraham. Released by Triangle May 21.

Julie	Mae Marsh
Jimmie, the artist	Robert Harron
Mme. Dufrane	Jennie Lee
Jacques Dufrane	Tully Marshal
The Older Son	Bert Hadley
Judge Tolne	Carl Stockdale
Lizette	Loyola O'Connor

When the victims of a winsome little crook fall in love with her it is impossible for us to do any differently, and when that thief of hearts is mischievous Mae Marsh even the worst old cynic succumbs to her charms. She is the most delightful little Apache imaginable and it is a continuous round of pleasure to watch her ever-changing facial expressions. Her flirtation with the young artist is so shown so effectively by pictures of Miss Marsh's face that each in itself is a classic of emotional registration. Ordinarily lifeless situations have been turned into realistic touches of comedy-drama by the superb acting of Miss Marsh and Robert Harron, especially the former. The bushy hair which she tosses about in reckless fashion, the plain severe frock and the odd shoes all tend to enhance her naivette and charm. A dainty kick of the foot, a twist of the hand, a twinkle of the eye or a movement of the lips has more meaning than is capable of expression in any number of words. Robert Harron is a young artist with more money than ability, whom any young girl would be willing to fall in love with, and above all he affects the Bohemian air without being artificial.

The production throughout is exceedingly artistic, the characters themselves being very picturesque and the settings unusual. Some very large sets were built to show the Bohemian quarter in Paris and sections of the city where the Apaches live. There is considerable depth to these views and above all, they appear so natural that the events taking place in these quarters are faithfully depicted. The night scene is one of the best as well as finest scenes in the entire picture. These views show the night in this famous quarter in which artists, singers and the like gather together for their annual round of pleasure. All through the cabaret scenes, inferior as well as exterior, are most effectively portrayed.

The characters as they have been drawn by Grant Carpenter are unique as well as being in direct contrast. The dignified judge of the French Court is given its full meaning by the effective portrayal by Carl Stockdale. Tully Marshall is seen at his best in the melodramatic role of Jacques, an Apache criminal. He is brutal, cringing and sneaking, yet, none of these traits have been overplayed. The mother of the Apaches, Madame Dufrane, Jennie Lee, is one of the most picturesque characters in the whole production. The despot through and through, by the sheer effect of her size and personality she rules the band. Loyola O'Connor also does some good work as Lizette, the old nurse from whom the baby daughter of Judge Tolne had been stolen.

The story has been turned into a truly excellent picture by the master direction of Lloyd Ingraham and the fine acting of the cast. Overplayed, it would have been cheap melodrama, but as it is, it is drama relieved by touches of light comedy. The child after having been stolen because of vengeance against the Judge, is raised by the Apaches and becomes a thief. While pursuing her trade, she meets a young artist with whom she falls in love. She leaves the band. Through the efforts of her old nurse, Lizette, and the young artist, she is rescued and restored to her father.

There are some excellent lighting effects in the picture, and the photography throughout is of the highest standard. S.

"SUDDEN RICHES"

Produced Under the Direction of Emile Chautard, by the Peerless Company, and Released by the World Film Corporation. Featuring Robert Warwick and Gerda Holmes. Scenario by Richard Schayer.

Exhibited as a six-reel feature, this play would be much more interesting were it shorter, for the plot is decidedly not deserving of its length of film. As Robert Crewe, Robert Warwick was excellent and deserves much praise, and we are not afraid to confess that we like Mr. Warwick's work, and Miss Gerda Holmes as Marion Crewe was also pleasing, but we are sorry that they could not have had stronger roles.

To be revenged upon his deceased brother for having won the girl with whom he was in love, Abner Crewe wills his entire fortune, amounting to millions, to his nephew, Robert Crewe, in the belief that so much money will ruin his happiness. Abner Crewe's prophecy becomes a reality, for Robert and his wife lose interest in one another. Their child's illness brings them once more together, both firmly convinced that they themselves were not guilty for the fast fading love, but "Uncle Abner's" money.

Robert has plunged heavily in the stock market and is now confronted with ruin, provided that he cannot obtain a hundred thousand dollars, for that sum will be sufficient to keep his fortunes afloat. He despairs of obtaining the money but finally the executor of his uncle's estate brings him the money, cold cash. This Robert refuses in the belief that Abner's money has wrought enough havoc with his happiness. F. S.

"THE SAVING OF DAN O'MARA"

Two-Part Release in the Iron Claw Series. Produced by Edouard Jose. For Release by Pathe, May 7.

Once more we have the thrills which have characterized this serial. This time Pearl White is the one who gets into danger. Her struggles in the flume and against the mighty prongs of the mash wheel are exceptionally vivid and unusual. Everything is accurate, since the scenes were taken in a large mill, and even the levers are those which naturally control the gate and the mangler.

The story in this is even better than usual, and is just the type for a striking picturization. Margery visits the factory where Legar is employed, and the latter uses one of the girls to decoy Margery. The Laughing Mask discovers the plot, but not in time to prevent it. The girl entices Margery into the factory by the story of a sick father, and while she is waiting she (Margery) is trapped by Legar. She is thrown into the flume and only through the intervention of the Laughing Mask and the police is she saved. The girl whose father is a smuggler is also saved, but Legar once more makes his escape.

Davy is conspicuously absent in this picture, and Pearl White and Sheldon Lewis share the leading honors with the Laughing Mask in this episode. S.

SCENE FROM "SHERLOCK HOLMES." (Seven-Part Essanay Feature, Staged by William Gillette, Who Plays His Original Stellar Role.)

TULLY MARSHALL AND MAE MARSH IN "A CHILD OF THE PARIS STREETS." (Triangle Release, May 28.)

H. B. WARNER AND CLARA WILLIAMS IN "THE MARKET OF VAIN DESIRE." (Triangle Release, May 28.)

"THE ETERNAL SAPHO"

A Five-Reel Photodrama. Produced by the Fox Film Corporation. Featuring Theda Bara. Staged by Bertram Bracken.

Laura Gubbins	Theda Bara
Billy Malvern	James Cooley
Mr. Malvern, Sr.	Walter Lewis
Mrs. Malvern, Sr.	Harriet Delaro
John Drummond	Einar Linden
Mrs. Drummond	Mary Martin
Their Child	Kittens Reichert
McCullough	George Macquarrie
H. Coudal	Warner Oland
Gubbins	Frank Norcross
Mother	Caroline Harris

Theda Bara, the record-breaker home-wrecker of the motion pictures, appears to advantage in "The Eternal Sapho." With her usual dexterity she causes the collapse of home life and cuts to the hearts of her many admirers with a poignant thrust.

The daughter of a drunkard, a cruel father is poor Theda's luck. She is discovered by an artist, Coudal, for whom she poses and with whom she lives. She becomes acquainted with a young "gunman," who has rescued her from thugs, and he gets her to help burglarize a house, explaining that he has a call to make. They awake the inmates, a family named Malvern, and the gangster is killed in the exchange of shots that follow. Mrs. Malvern sees Laura as she shrinks out into the night. Coudal was the sculptor who modeled the world-famous statue "Sapho," for which Laura posed, and he is invited to bring her. At the reception she is introduced to two men: one married, rich and happy, and the other poor, a bachelor and lonely. Believing the rich one a bachelor, she determines to make a conquest of him. That is very easy, but when she is told that he is married, she has only one thought, and that is to ruin him and break up his home.

And, oh, how Theda can break up quiet home life! Cooley proves to be a willing accomplice in the model's plot to create an upsetting incident in Drummond's now suspicious household. Cooley arranges that he and Laura will dine with the Drummonds, the dinner to be a surprise to Drummond. It is some surprise! Laura commences her plans in regard to the best way to wreck the beautiful house, but her heart is softened by their little daughter, and she leaves the place in peace.

Cooley is very happy when she consents to become his wife, and the go immediately to his mother, who turns out to be the woman with whom she came face to face the night Malvern and McCullough were killed. Returning to the studio, Laura finds the body of Coudal, who has committed suicide. F. S.

"PASQUALE"

A Five-Part Original Drama by George Beban. Featuring Himself. Produced by Morosco Under the Direction of William D. Taylor. For Release by Paramount.

Pasquale	George Beban
Marguarita	Helen Eddy
Rich Fulton	Page Peters
Charlie Larkin	Jack Nelson
Mrs. Martinelli	Myrtle Stedman
Martinelli	Niegel de Brullier

Artistic and realistic, "Pasquale" depended much upon these qualities for its successful picturization. With numerous shades from the sublimely pathetic to the striking spectacular, the successful scenes have all been handled in a most capable fashion. The realistic home-like touches introduced by the animals, a horse and cock, have seldom been excelled. The story, however, which deals with the life of two Italians in America, one a wealthy banker and the other a pedlar, has ended the double triangle with four major characters; and, as it is usual in this case, the plot lacks decided depth due to the various forces working in parallel lines with incidents in the two families used to connect them and develops the plot along natural lines. The jump from America to Europe and back again is very well handled and leaves little break in the continuity of the story.

The story, however, well serves its purpose as a background for Mr. Beban's artistic portrayal of the remarkable Italian trader, Pasquale. All the trite, human incidents which would tend to make this character realistic and sympathetic have been introduced. The character itself is intensely sympathetic and touches of nature enhanced with judicious close-ups have served to make a most pathetic character study. In the picturization after the two Italians have left this country to go to war, there are some remarkable battle scenes shown. A number of them were staged for this purpose and a number were imported from Europe. War and its gruesomeness is present, yet in the strife of the trenches the kind-hearted Pasquale cannot find courage enough to kill a man, but boots him out of the trench instead. There are also some marvelous scenes of the Zeppelin raids, with shells bursting in the air above the visitors. Broken and wounded, these men and their compatriots return home to find what were once happy homes wrecks. Pasquale, however, wins the girl he once loved after an automobile wreck has killed her husband, and he also acts as the medium for his friend, Martinelli, who obtains happiness with his wife once more.

The automobile wreck has been remarkably well done and it is realistic in every detail. In fact, all through the picture the realism has not suffered in the least from lack of careful detailing. Everything has been done most accurately to portray the native Italian life.

In support of Mr. Beban is Helen Eddy as Marguarita, the little Italian girl. She is most sincere in her portrayal and her acting carries weight, the same qualities of pathos and sympathy that Mr. Beban's does. Page Peters, Myrtle Stedman, Jack Nelson and Niegel de Bruilier are all very well cast and their performances are effective as well as convincing.

The photography throughout the picture is of the highest quality, and very pleasing effects have been obtained by introducing the sub-titles on descriptive backgrounds. This is one of the most effective means of introducing titles, and we are glad to see other firms utilizing it. S.

"NAKED HEARTS"

A Bluebird Five-Reel Release. Founded Upon Tennyson's Poem, "Maud." Scenario by Olga Printzlau. Story by Rupert Julian and Featuring Him. Released May 29, 1916.

Maud (First Period)	Zoe Bech
Maud (Second Period)	Francelia Billington
Cecil (First Period)	Gordon Griffith
Cecil (Second Period)	Rupert Julian
Lord Lovelace	Douglas Gerrard
Howard (First Period)	George Hupp
Howard (Second Period)	Jack Holt
Maud's Father	Ben Horning
Cecil's Father	Paul Weigle
Cecil's Mother	Nannie Wright

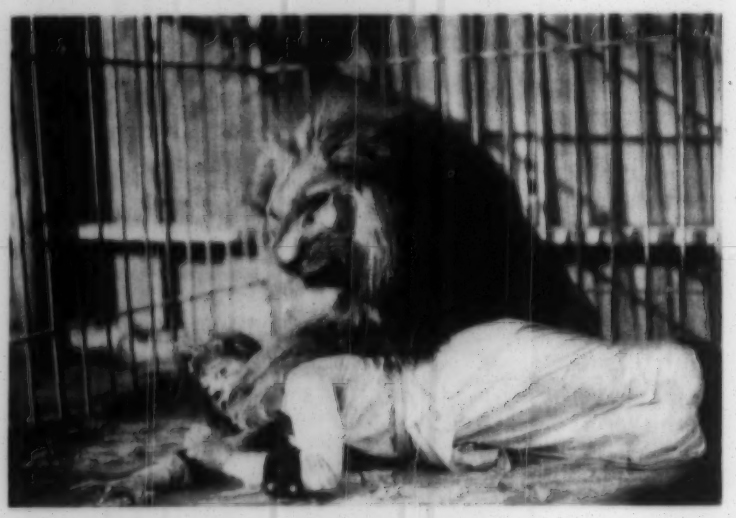
A rather poor, inappropriate and misleading title for so pretty and pleasing a photoplay. It should be immediately cut out and something a bit more suitable substituted. The story is so beautifully brought out that we can well afford to overlook any points that are somewhat antiquated. The lighting effects are good and the production was staged by some one with an eye for the artistic. "Naked Hearts" should have a good following.

Rupert Julian is excellent and convincing, and it is he who is responsible for the story, production and, properly speaking, its success. Miss Francelia Billington is charming, though the scenario causes her to do many things that a Southern girl of 1860 or 1861 was not liable to do. The rest of the cast gave commendable support, and the child actors, Zoe Bech, Gordon Griffith, and George Hupp, are very clever.

The scene is the South, prior and during the outbreak of the war. Louisiana appears to be the actual scene of the play, among the French, where probably Catholicism would be more in evidence than in other parts of the South. Over their glasses Cecil's and Maud's fathers betroth the children. Both families are wealthy, but Cecil's father, meeting with financial reverses, commits suicide.

The task of supporting himself and mother has rested upon Cecil's shoulders for many years, and he is now a teacher of the violin in his home village. Maud, who has been attending school in the meantime, returns. She and Cecil renew their love, but Maud's father has decided upon Lord Lovelace, an arrogant member of the English nobility. Maud cares nothing for him, yet to escape her father's wrath she becomes betrothed to Lovelace. Her attempt to elope with Cecil is discovered and Maud is forced to return, mortified, to her home. Cecil and Howard, brother of Maud, quarrel, which results in one challenging the other to a duel with pistols. Cecil wounds Howard, and, fearing that he has killed him, is forced to flee the city.

The city recognizes the violinist's genius when his song, "Come Into the Garden, Maud," is given the public. War is declared, and his duty to the South compels him to don the Confederate gray. In the trenches he comes in contact with Lovelace and Howard. Wounded unto death, Lovelace tells Cecil that Maud waits for him in the garden, for him to go to her. Maud in the meantime has read that Cecil is among the dead, and while he is galloping back to her, she is preparing to take the final vow as a sister in the convent. Not until too late does he arrive at the convent, for Maud, once vivacious and gay, has now taken the final vow of the Church. F. S.



"THE LION AND THE GIRL"—CLAIRE ANDERSON. (Triangle-Keystone.)

"THE LION AND THE GIRL"

Two-Part Triangle Keystone Comedy. Produced Under the Direction of Glen Cavander and Featuring Joe Jackson. Released April 30.

This in one of the best of the recent Keystone comedies and not only are the big situations ludicrously funny, but every little incident as well has its touch of humor. It is a comedy that will keep one in stitches from beginning to end, and some of the situations are enough to make one's hair stand on end.

There is a genial old lion who greets Claire Anderson after she has been unceremoniously dumped into his cage from a swing. She is rescued by the "son of rest" who almost ruins his new suit, for which he has just exchanged a stolen watch. Of course, he falls in love with the girl and everything goes smoothly until the wedding ceremony is to be performed. He has even secured a dowry; but the wedding ring is forgotten and the old pawnbroker is called upon to furnish one, and it is he who had received the stolen watch. Of course, the erstwhile tramp makes his exit and since the father cannot see his money take wings, a most exciting chase takes place.

It has more thrills that we have seen in any of the recent comedies, and there has been some exceptionally clever cutting and inserting. The chase extends across the beams connecting the two large buildings and it fairly makes one gasp to watch the men running back and forth across these girders, and see the father fall through space to one below. The father falls off the roof and after an exciting automobile race the tramp is captured, but in the end he is permitted to wend his way minus a wife and the money. S.

"THE ISLE OF LOVE"

A Five-Part Mutual Masterpiece. Edition de Luxe. Written by Paul M. Bryan and Featuring Gertrude McCoy. Produced by the Gaumont Film Company Under the Direction of Edwin Middleton and Released May 15, 1916.

Helen Arthur	Gertrude McCoy
Rex Bristol	Earl O. Schenck
John Leonard	Robert Clugston
Nettie Lea	Iva Shepherd

Here is a picture that embodies many essentials of the moving picture art—i. e., a good story, good direction and, fortunately, a good cast. Clear and intelligent throughout, with a liberal amount of exterior scenes, this picture is not lacking in interest. Mr. Middleton has obtained some good effects.

As Helen Arthur, the frivolous comic opera star, Miss McCoy makes much of the role, though at times she has a tendency to overdo her coquetry. Nevertheless, Miss McCoy obtains some very realistic results, and that is all we ask.

Earl O. Schenck's portrayal of Captain Rex is to be highly commended, and we are convinced that Mr. Schenck succeeds in bringing to the surface that one thing for which so many strive for and fail—sincerity.

It is not strange that Helen Arthur, so successful a prima donna, should be petted by managers and spoiled by suitors. However, it is not until she goes to a fishing village to get color for a new role, that she meets with a class of plain, unpretentious fisher folk, a type of people unknown to her. She practises her wiles—though, mark you, Helen is an honorable lady—upon a poor young, good-looking and unsuspecting sea captain. Captain Rex falls madly in love with Helen, to the utter oblivion of Nettie, his former love.

Upon learning the singer's identity, and jealous of the attentions she receives from Rex, Nettie tells Helen that she can no longer board with her. Helen, to revenge her wounded feelings, determines to complete her conquest of Rex. While so doing, Rex seizes her in his arms, but is repulsed with the explanation that she was merely trying her new role.

Later they meet at a supper party in the city, given in honor of Helen. Rex goes as guest of John Leonard, of whose yacht he is captain. In reply to the toast offered by Helen to "the only sailor who loves poor me," Rex crushes her glass in his hand and leaves. That same evening Leonard inveigles Helen aboard his yacht under the pretense of taking a sail. Helen aboard, is attacked by Leonard, but is rescued by Rex.

Finally after her return to civilization and the stage, Helen realizes her cruelty and love for Rex compels her to return to the desert isle to rescue him. F. S.

ANTHONY KELLY

Playwright

FORTHCOMING RELEASES

ANN PENNINGTON in an adaptation of

"SNOWFLAKES"

Direction of James Kirkwood — By Shannon Fife — Famous Players-Paramount

"WHAT HAPPENED AT 22"

Direction of George Irving — Frohman-World

"THE GIRL FROM THE EAST"

Direction of Richard Ridgely — an adaptation — Edison-Paramount

"THE WOMAN IN THE CASE"

an adaptation of CLYDE FITCH'S play

An original Seven-part V. L. S. E. release

ORRIN JOHNSON in

"THE LIGHT AT DUSK"

Produced by Edgar Lewis

"RIDERS TO THE MOON"—an original V. L. S. E. release

"THE BLOSSOM AND THE BEE"—an original Pathe Gold Rooster

Address SCREEN CLUB

"THE HOUSE OF SERIALS"

Pathe Announces $5,000,000 Serial Programme—Vice-President Berst Has Big Plans

Plans for a $5,000,000 motion picture serial programme are announced by J. A. Berst, Vice-President and General Manager of Pathe Exchange, Inc. Release at least seven picture serials between May of this year and May, 1917.

"The continued motion picture is the serial literature of the screen," Mr. Berst said. "There always will be continued stories in the newspapers and the magazines, and there always will be continued stories on the screen. The motion picture serial has come to stay. The public demands this form of screen entertainment."

Pathe has contracted for the services of a number of authors of national prominence, among them being Louis Tracy, Randall Parrish, Albert Payson Terhune, and Mrs. Wilson Woodrow.

Mr. Tracy is an English author, whose "Wings of the Morning" placed him in the front rank of present day novelists. He is in Florida now rushing to completion a photo novel that is said to have an unusual and powerful theme. Arrangements for the syndication of this story are now being made with leading newspapers in all of the important cities of the country. Balboa is producing the pictures under the direction of W. A. S. Douglas, of the Pathe organization. The advertising arrangements are in the hands of G. A. Smith, Serial Publicity Manager.

For release later in the year, Pathe is producing a serial story by Randall Parrish that suggests a present day Monte Cristo. This serial is under the direction of Louis J. Gasnier, one of the foremost producers of the country. Mr. Gasnier recently returned from Havana, where some of the scenes were laid.

Mr. Terhune, who novelized "The Red Circle," a recent Pathe serial release, is under contract for a new series of stories. Mrs. Wilson Woodrow is the talented authoress of "Who's Guilty?" a novel-a-week picture series released May 8.

Pathe has been so successful in the serial field that the company is now called "The House of Serials." Among its successes have been "The Perils of Pauline," "The Exploits of Elaine," "Who Pays?" "Neal of the Navy," "The Red Circle," and "The Iron Claw."

DANNY DOES A SPREAD-EAGLE

Danny Crimmins, of Crimmins and Gore, working in an episode of George Kleine's "The Mishaps of Musty Suffer," was told by Director Myll to make a spectacular fall from a rapidly moving automobile. Danny tried the fall, but fell outside the camera lines. Director Myll expostulated.

"You're outside of the lines, Danny. Do it again, and don't move after you fall."

Danny did—with the same result. The third time the driver, for some unknown reason, accelerated the movement of the car and Danny performed a spread-eagle on the street, striking violently on the back of his head. The knot of spectators gasped. Danny lay quite still. The pale-faced director rushed up to him, and Danny murmured between set teeth, "Dammit, I'm out!"

"I guess he's out, alright, poor devil," said the tender-hearted director to the group of spectators.

"Whaddaya mean, out!" bellowed Danny, sitting up. "I mean outside the camera lines!"

IVY CLOSE IN IRELAND

English Star Lands in Midst of Irish Rebellion on Farewell Visit to Estate

Cabled advices to the New York representatives of Miss Ivy Close, the English film star, have caused a postponement in the plans to welcome the player on the American liner which is due Thursday. The information at hand is very brief, the cable merely volunteering the statement that Miss Close's sailing had been delayed through the British Government's embargo on passenger sailings from Ireland, which left the star stranded on the isle.

It is known that Miss Close owns an estate at Kingstown, six miles from Dublin, the seat of the short lived rebellion, and her friends fear that Miss Close was on a farewell visit to the estate and was caught in the recent whirl of events. Their anxiety is increased by the fact that, though the newspapers here report that conditions are returning to normal, no further word has been received by the player's representatives since the first brief cable.

THE SPEAR OF SHAKESPEARE

Among the many interesting letters that have been received by William N. Selig, president of the Selig Polyscope, as a result of the recent judicial decision that Bacon and not Shakespeare wrote "Shakespeare," is an epistle from Fred C. Swartz, author and poet of Washington, D. C.:

As a direct descendant from Shakespeare and his first wife, I must take issue with the judge who ruled that Bacon wrote "Shakespeare." Permit me to inform you that I have in my possession an old, rusty spear that Shakespeare used in his plays which has been a heirloom since his death. The real Shakespeare was one of the best learned and educated men in Europe, and not the ignoramus Baconians would have you believe. A number of years ago I sent a statement to the Washington *Times*, which was published, giving the aforesaid news about the spear, together with the statement that Shakespeare MSS. were all burned in a large trunk in my grandfather's house, and nothing was saved excepting the cane which held the hidden spear. The wood has rotted off since it was brought to America.

MEXICO IN PATHE'S WEEKLY

The always-up-to-the-minute Pathe has been handling the Mexican situation in a most efficient manner for the last few weeks. In one of the recent issues, a topographical map that explains our movements, is shown. Following this cavalry are seen taking their departure from the United States and then the march into Mexico. The latest releases show the troops in that alien land both on the march and in camp. Also amunition trains and views along the lines of communication are shown.

These pictures not only have a patriotic purpose but are educational for their remarkable instruction of the army life during a campaign that they give. Besides this, some exceedingly beautiful and picturesque views of Mexico are shown, taken in the country through which our soldiers passed. S.

SUIT OVER STOCKTON HOUSE

SAN FRANCISCO (*Special*).—Turner & Dahnken, owners of the Tivoli, were sued for $100,000 for breach of contract for declaring off a contract to lease a movie house in Stockton, which was to be erected for them at a cost of $50,000. The rent was to be $850 a month and the lease was to run 10 years.

Copyright 1916 George Kleine

By Special Arrangement with F. Ziegfeld, Jr.

George Kleine Presents

Miss Billie Burke

in

Gloria's Romance

Exhibitors: Apply to your nearest KLEINE EXCHANGE

GEORGE KLEINE

805 East 175th St. New York City, N. Y.

FORD FLEES THE WICKED FLEA

Hugh Ford and one of the directors at the Famous Players studio decided to change rooms last week and summoned Joe, one of the heavy scene shifters, from the studio floor to "wrassle" their desks. With Joe there came the small, ragged pup which is his boon companion. Ford suddenly caught sight of the pup engaging in a furious scratching match. "Whoa!" exclaimed the director, as he seized the dog by the scuff of the neck and led him into the room which he was to desert. "If you must chase fleas, do it in this room!"

ANOTHER ALBANY THEATER

ALBANY, N. Y. (*Special*).—Albany is to have another motion picture theater. Plans have been prepared for one to be erected by Samuel Suckno on South Pearl Street. Mr. Suckno is now the owner of the Whiteway, and the Parkway, but his new house which will be known as the Regent, will have some unusual features. The most notable of these will be a roof made up of eight large shutters. With this arrangement it will be possible to have an open air theater in the summer.

G. W. HERRICK.

"Write Your New Play in Twelve Acts—

We will rehearse it all and cut out the eight acts we like least, before the opening night!"

How the playwright of reputation would boil at such a suggestion from his manager! What a crude play such tactics would give a critical first night audience!

Yet in dramas mirrored upon the film, writers blithely prepare scenarios, and directors strenuously grind out footage, twice—sometimes three times the length that the finished picture must be. It is an absorbing pastime to "cut" these films to a third of their length, but the story thus given the audience is incomplete and often hard to follow.

Scenarios for the Frohman Amusement Corporation are carefully written to develop the complete action in 5000 feet. They are intelligently directed to "ring down" on time without ruthless slashing, and therefore give the audience as complete a story as has been presented for the camera.

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A NEW LASKY STAR

the eminent Japanese artist

Sessue Hayakawa

(famed for his performances in "The Cheat," "The Clue" and "The Secret Sin")

IN

"ALIEN SOULS"

This week's attraction in America's Leading Theatres

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FILMS WHILE YOU WAIT

California Picture Corporation Produced One Especially for the Occasion

The enactment of a motion picture play on a specially lighted theater stage for a screening on the same evening before the same audience which had seen it in the making is a decidedly new departure in motion picture affairs, but one that was worked to success by the California Motion Picture Corporation at a monster benefit given for the preservation of the Fine Arts Palace on the Exposition grounds by the San Francisco *Examiner*.

This benefit, which was staged at the Tivoli Theater, boasted one of the most notable galaxies of stars ever assembled at one time in San Francisco. De Wolf Hopper, May Robson, Fannie Brice, Trixie Friganza are but a few of the many stellar lights that twinkled.

The big feature of the evening, however, was the motion picture with Beatriz Michelena in the leading role. The "California" producers did not pretend to film the entire production on the Tivoli stage. A considerable portion of the scenes had been done in advance at the concern's San Rafael studios. Several of the big climaxical scenes, however, were saved for production before the audience that jammed the theater, and these were hurried through the developer and printing machine and inserted in the reel for projection at the evening's end.

The picture was entitled "Jess" and was filmed from a scenario written by Captain Leslie Peacocke, first member of the peerage in the field of motion picture authorship. The story had a gripping plot and developed through a succession of big dramatic situations, such as always distinguish Captain Peacocke's writings. The role of Jess, played by Miss Michelena, was highly emotional and made full demand upon the star's supreme talent along this line.

"ARMS AND THE WOMAN"

Pathe Will Star Mary Nash in Film from Ouid Bergere's Latest Scenario

Work has been completed at the Pathe studios in Jersey City on an original story, "Arms and the Woman," featuring Mary Nash, along entirely new lines, which promises to be one of the biggest hits yet turned out by that company—famous as they are for good pictures. The scenario, by Ouida Bergere, through the medium of a little Hungarian immigrant girl, and her adventures in this country, handles one of the most pressing international questions in combination, with a wonderfully absorbing love story in such a manner that an audience will not note the lesson until it occurs to them sub-concisely long after the performance. Miss Bergere has just finished another scenario which will be the next production of the Fitzmaurice organization.

AL ST. JOHN TO BE STARRED

Al St. John, who has been bounding through Keystone films for years, has bounced his way into big type and will be starred in the next Triangle comedy made at the eastern studios of the corporation. Roscoe Arbuckle, who is taking a short rest from the dual activities of starring and directing, will produce the new feature. Arbuckle, St. John and the supporting company left Fort Lee for Dover, N. J., where they have found the right locations for the story, which has a Kentucky mountain atmosphere. Alice Lake is to play the leading feminine role.

CANADIANS POPULAR STARS

Henry B. Walthall, Essanay V-L-S-E star, known as "the Mansfield of the screen," has added fresh lustre to his laurels. In a "favorite star" contest conducted by *The Evening Journal* of Ottawa, Canada, he polled a tremendous vote, winning first place in the male division. The final poll of the feminine vote in the same competition found Grace Cunard in first place. Mary Pickford second, and Anita Stewart, the Vitagraph star, third. Miss Stewart's admirers voted for her strongly during the closing stages of the affair and forced her from sixth place to third.

KITTY GORDON FILM CORPORATION

A $150,000 corporation backed by prominent Wall Street men is now being organized by Jack Wilson, the vaudeville actor who has been appearing at the Palace in his own sketch, "An Impromptu Review," to be known as the Kitty Gordon Film Corporation. It is planned that eight feature pictures a year shall be produced with Miss Gordon and Mr. Wilson in the leading roles. The first release will be "The Fatal Decision" which will be ready in September.

TESTIMONY FROM THE MANAGER

Editor DRAMATIC MIRROR:

Billie Burke, in "Gloria's Romance," opened to capacity business at our Studebaker Theater and held them out afternoon and evening. It is a star cast production and the biggest box office proposition have ever played. We know you are interested in having this information direct from us, so predict that the Studebaker with Billie Burke in "Gloria's Romance" will enjoy the most profitable twenty weeks in the history of the theater. When we contracted for the film we anticipated wonderful business results, exceed our expectations by far.

JONES, LINICK AND SCHAEFER,
By AARON JONES.

BEATRIZ MICHELENA.
(Her Father, Fernando Michelena, the Famous Grand Opera Tenor, Coaching Her as Marguerite in "Faust.")

EVERY REEL A RIOT

General Film Service Provides Numerous Unusual Features for a Week

General Film Service provided a full week of films of unusual strength and variety, each carrying the needful punch. The series started Monday with Selig's three reel production, "The Hard Way," featuring Jack Pickford, Mary's brother, who has a character role peculiarly adapted to his unusual talent. The story presented is that of a high school boy tempted by some of the worldly bright lights. Young Mr. Pickford makes the best of many oportunities, and is ably supported by Sidney Smith, Harry Lonsdale, Lillian Hayward and Vivian Reed.

The Vitagraph comedy, "A Lucky Tumble" furnished an unusually strong feature, while "The Perfidy of Mary," a Biograph drama, helped to round out a strong program for the day. A Lubin comedy, "Otto the Artist," gives funny Davy Don his innings. The Selig-Tribune News Service, of course, is a striking feature.

Kalem's "The Irish Rebel" shown Tuesday commanded unusual attention, due to the unsettled condition of affairs in Ireland. Some of the scenes in this release were made where the recent fighting between British troops and Irish rebels was fiercest. Edison presented their youngest and newest star, Leonie Flugrath, in a three reeler, "The Littlest Magdalene." Lubin's offering for the day was "The Beggar King."

Kalem on Wednesday released "The Artful Dodger," a comedy; Essanay a feature, and Biograph filmed "Beverly of Graustark," in three reels. The day's program closed with Edison's "Robbing the Fishes," a comedy.

Lubin, Selig and Vim got the spotlight Thursday, Lubin presenting "Jackstraws" in three reels, Selig offering another chapter of the Selig-Tribune News Service, and Vim presenting a comedy, "Thirty Days."

"Child of Fortune" in two parts by Knickerbocker, and "An Innocent Vampire." A "Sis Hopkins" comedy series by Kalem; "More Money Than Manners," a Vitagraph comedy, and "A Fair Exchange," a Vim comedy, made up the program for Friday.

Essanay headed the list Saturday with a feature; Lubin came second with a comedy, "The Winning Number"; Vitagraph provided a three-reeler, "Miss Adventure"; Kalem released "One Chance in a Hundred," an episode of the "Hazards of Helen" series; and Selig put a humorous touch to the day's program with "A Boarding House Ham."

Sunday, May 21st, Knickerbocker will offer its first five reel feature, "Spellbound."

MURDOCK CONTINUES WITH KALEM

Henry Murdock, the acrobatic comedian who has gained such popularity in support of Rose Melville in Kalem's "Sis Hopkins" comedies, has canceled his contract providing for a return to vaudeville on May 1, at the same time affixing his signature to a long term screen contract with Kalem. Rose Melville and her principal support, Frank Minzey and Henry Murdock, have both shown what the stage fun-maker of ability can do on the screen.

"SOCIAL PIRATES" LIMITED

"We promised a fifteen-week series which would get better with each release," declared a Kalem official explaining the decision not to extend the "Social Pirates" series in response to hundreds of requests from exhibitors. "We know we can keep that promise for fifteen weeks, and we'd rather have the series end with a burst of glory on the fifteenth episode than take the chance of dropping even a shade below the high standard achieved with the sixteenth.

"THE SUSPECT"—A Six Part Vitagraph Blue Ribbon Drama—Featuring the screen's greatest favorite, Anita Stewart.—Written by H. J. W. Dam and directed by S. Rankin Drew, who also plays the principal male role. This drama of Russian intrigues and heartlessness, affords Miss Stewart an opportunity for tense emotionalism, such as no other vehicle has ever provided.

"INTO THE PRIMITIVE"—A Selig Red Seal Play in Five Parts by Robert Ames Bennet, featuring Kathlyn Williams, Guy Oliver and Harry Lonsdale. How the cave man, the gloss of civilization dimmed, saved the woman from a coward and from herself. A gripping love story—a powerful drama of jungle life, picturing a realistic hurricane, an attack by a python, a river swarming with alligators, a herd of elephants, lions, tigers, leopards, etc.

The Power of the Press

IN practically every large centre, V. L. S. E. pictures are reviewed by the newspapers in the same manner that legitimate stage productions are treated.

The following excerpt from the "Cleveland Plain Dealer" will illustrate the tremendous publicity which editors are putting behind these pictures ***of their own initiative and solely on the merits of the productions.***

From the Cleveland Plain Dealer

By E. Arthur Roberts

V. L. S. E. producing Companies are hitting the high spots. Charlie Chaplin's "Carmen" and "The Ne'er Do Well" are two of the big certain money makers of the year, while exhibitors regard "Dollars and the Woman" as the best five-reel feature seen in many months. Now Vitagraph rings the bell again with "God's Country and the Woman." This is an eight-reel feature of which we shall have more to say later. The reader can look out for this picture. It is one of the big things of the season. Some of the New York critics hail it as the greatest production of the year. We have seen it and hasten to assure the fans that it is something to look forward to.

— — —

If you seek those productions which are accompanied by the power and the prestige of the press, you would do well to book V. L. S. E. offerings regularly.

"THE TOILERS"—A Lubin photo-drama in Five Parts by Daniel Carson Goodman, featuring Nance O'Neil, in the role of a modern day Jeanne d'Arc whose vow to deliver her people of the Pennsylvania oil districts from the bondage of capital, is sacrificed on the altar of desire. But in the end justice triumphs and both labor and love come into their own.

"THAT SORT"—A Five Part Essanay Drama from the celebrated stage production of the same title by Basil McDonald Hastings, featuring Warda Howard, supported by Ernest Maupain, Duncan McRae and John Lorenz.

A cross section of life on the continent with the gorgeous display of the Riviera, and the splendor of Monte Carlo. A heart compelling drama, realistic and intense.

V. L. S. E. Inc.

"THE FALL OF A NATION"

Great Executive Organization Rapidly Transferred from Los Angeles to New York

Within the last week the big executive organization of the National Drama Corporation, producers of "The Fall of a Nation," has moved from Los Angeles to New York, preparatory to a country-wide exploitation campaign beginning with the opening presentation of the Dixon-Herbert grand opera cinema here.

The officers of the corporation are P. D. Gold, Jr., President; William R. Perkins, Vice-President; Thomas Dixon, Director-General and Treasurer; William A. White, Secretary; Bartley Cushing, Head Producing Director; William C. Thompson and John W. Boyle, Head Photographers; Harold Sanford, conductor and assistant to Victor Herbert.

Messrs. Gold, Cushing and Boyle arrived in New York May 10 and plunged into the many details of getting the Broadway production ready. A suite of offices at 720 Longacre Building had already been actively in use a fortnight, but a new impetus was given to the work by their arrival. A dozen trained executives are on the job in as many departments, so results are rapidly being achieved that would be impossible with a less expert body.

President Gold is of the newer type of alert efficiency in "Big Business." He is a native of North Carolina where he was graduated at the University and later read law at Richmond College, Virginia. At the age of 34 he founded the Jefferson Standard Life Insurance Company of Raleigh, N. C., and put it in the front rank of such organizations. Of recent years he has been prominent in Wall Street. Thus, when the National Drama Corporation was started a year ago, Mr. Gold interested financially in the enterprise men of large capital who were attracted not only by the motion picture field as such but even more by the possibilities it presented of furthering the great national cause of Military Preparedness. For the last eight months the chief executive of the company has been in California supervising the vast expenditures of the Dixon studios and laboratory and "The Fall of a Nation" filming.

Vice-President Perkins and Secretary White are both men of large interests in New York, while Dr. Dixon is already famous as the author of "The Clansman" and "The Birth of A Nation."

"SIS" A DAILY FEATURE

"Sis Hopkins Own Chats" are now a once-a-week feature of over three hundred representative daily newspapers of the country. The "chats" are in the style of a satire on the familiar "Advice to the Lovelorn" features. Over five hundred newspapers made application for the right to publish the feature, the list being narrowed to a little over three hundred in granting exclusive territorial rights.

SCENE FROM "THE FALL OF A NATION."
(Thomas Dixon's Great Feature Film, Soon to Be Shown.)

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Charlie Chaplin's Burlesque On "CARMEN"

"You will be interested to know what I did with 'Carmen.'

"Well, there were three surprises.

"First, the high class of patrons attracted, inclusive of Governor Johnson himself.

"Second, the smashing of all box office records.

"Third, that Sacramento is a good picture town if you give them the goods.

"Any picture that will attract like this is cheap at the price.

"We lined them up as early as 7.30 and kept them that way for five days.

"If you have any more at home like 'Carmen,' save them for *Actograph Theatre, Sacramento, California, C. A. Nathan, Mgr.*"

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Selig

"THE HARE AND THE TORTOISE" A Selig multiple reel feature drama released through General Film service on Monday, May 29. William Anthony McGuire wrote the drama which features *Fritzi Brunette* and all-star cast of players.

THE SELIG-TRIBUNE

The World's Greatest News Film

Released every *Monday* and *Thursday* Through General Film service. The Selig-Tribune Gets All The News Pictorials and Shows Them First.

"CROOKED TRAILS"

A Selig Western Drama released on Saturday, June 3 through General Film Service.

"INTO THE PRIMITIVE"

A Selig Red Seal Play released through V. L. S E. on Monday, May 29. Featuring Kathlyn Williams.

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THE MAN IN THE MOON

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(DAN) **CRIMMINS** AND (ROSA) **GORE**

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NILES WELCH

FEATURE LEADS

Universal Direction LUCIUS HENDERSON

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Supervising Director

Popular Plays and Players

METRO

ASKS VETO OF "MOVIE ORDINANCE"

The Citizens' Union asked Mayor Mitchel to veto the ordinance passed by the Board of Aldermen to exempt from the usual regulations motion picture theatres at seaside resorts where no admission fee is charged. The proposed ordinance, it was said, would apply largely to Coney Island, and it was contended that there was no reason why motion picture theatres there should be immune from the regulations.

REVIEWS OF FEATURE FILMS

"THE GIRL WITH THE GREEN EYES"

A Five-Part Adaption of Clyde Fitch's Famous Play of the Same Name, Featuring Katherine Kaelred and Julian L'Estrange. Produced by Herbert Blanche, for Release by Pathe May 15.

Helen Travers ..... Katherine Kaelred
Edward Travers ..... Julian L'Estrange
Elsie Travers ..... Edith Lyle

All the remarkable power of Clyde Fitch is brought out in the picturizing of his play "The Girl With the Green Eyes," and seldom have we seen a play with a stronger or more unexpected climax than when it is proven that the other woman is Travers's sister. Every clue, every development has been so cleverly concealed and interwoven into the psychological construction of the plot that no inkling of the final outcome is given. The suspense is accordingly great, and above all the continuity and dramatic intensity follow the ordinate rules of the drama.

There is actual realism and sincerity in the characters as they have been drawn and it is the lack of successive detailed entanglements based on preposterous situations that gives the picture a true, ringing punch rather than artificial sensationalism. The whole story of the matinee idol whose love is misunderstood is based on a natural suspicion. Although he loves his wife she discovers that he is visiting another woman. The seeds of suspicion have been planted by Travers's friend and they bear fruitfully. She attempts to commit suicide but is saved in time to discover that the other woman is her husband's sister. The big scene where the two men meet and the fight is interrupted by the women is especially dramatic and well enacted. It is not overdone and shows the earmarks of excellent directing in its repression.

Julian L'Estrange gives an excellent performance as the matinee idol. He is convincing and sincere, and even in the biggest scenes he acts with repression. Without openly demonstrating his love for his wife he subtly conveys his affection. Katherine Kaelred plays the role of the doubting wife very effectively, and in the big scenes she fully measures up to the requirements.

The picturization follows the stage version very closely and it has been most elaborately produced. The settings are luxurious in every way. The cabaret scenes are among the best that we have seen and the entertainers have been recruited from among professional entertainers. The few exteriors are also splendid. The photography is good and all the scenes are sharp and distinct. The director has done everything to make the picture a noteworthy production, and has fully succeeded. S.

"SOUL MATES"

A Five-Part Drama, Based on Edward A. Kaufman's Story, "The Secret Mating." Featuring William Russell and Charlotte Burton. Produced by American Film Under the Direction of William Russell for Release on Mutual Programme June 8.

Lowell Sherman ..... William Russell
Muriel Carr ..... Charlotte Burton
Alice Sherman ..... Leona Hutton
Cyril Carr ..... Frank Kenana
Cooper ..... Robert Klein

Marital unhappiness, as embodied in the lives of an ill-matched quartette, forms the principal theme of this photoplay, which presents the not unfamiliar figures of a loving husband and an unfaithful wife, whose fortunes are entangled with another wedded couple also haunted by the shadow of passion, the difference between the cases being that in the latter instance it is the man who fails to tread the straight and narrow path.

The story introduces Lowell Sherman and Cyril Carr, both stockbrokers and benedicts. Sherman is childless and much attached to little Tommy, Carr's infant son. Sherman's wife rejoices in the social whirl and incidentally indulges in flirtations which entitle her to rank in the unscrupulous siren class. Cyril Carr's spouse, Muriel, is a thoroughly domesticated type, her husband's inclinations lean toward feminine beauty. Under such conditions it becomes inevitable that the acquaintance between the families results in intimacy ripening from the relations of Carr and Alice Sherman.

Follows an appointment with Alice Sherman at her home during the husband's absence. Cooper, the confidential clerk of Sherman, discovers what is going on, intercepts his employer by telephone as the latter is starting on a business trip and brings him post-haste to the house. Carr makes his escape by a window unseen by Sherman. Cooper, listening behind a curtain to the angry interview between husband and wife, is mistaken by Sherman for the invader of his domestic peace and receives a revolver bullet in his chest.

Alice, indignantly denying her husband's accusation, softens him with her tears, and leaves him partially convinced of her innocence. Later, however, he visits his clerk in hospital and is regaled with a history of his wife's past. Cooper tells him that, when a girl, Alice had caused his brother's ruin.

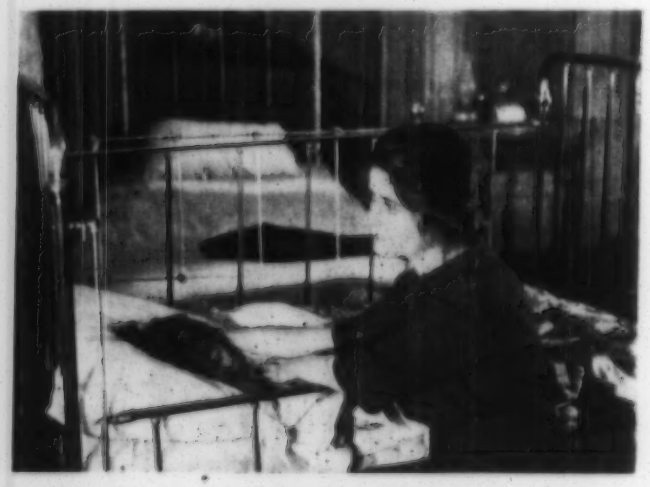
This tale convinces Sherman of his wife's guilt, and in revenge he manipulates stocks in such a manner as to cause Carr's complete ruin. That done, he confronts Alice with the evidence of her guilt. Driven to bay, she admits all, denounces Sherman as a fool, and leaves him forever. Muriel Carr visits Sherman and demands an explanation of his action in ruining her husband. Sherman spares her feelings by refusing to give any reason for his revenge. Carr cuts the Gordian knot by committing suicide, leaving a note for his wife, in which he confesses. A year passes, and through the agency of little Tommy Carr, Muriel and Sherman are brought together and are married.

William Russell, as the injured husband, and Frank Kenana, in the role of his false friend, distinguish themselves by strong work that carries the play along in a steady swing of action, maintaining its interest without a single hitch. To the incidents of a not strikingly original plot they succeed in imparting a realism too frequently lacking in features of this description. Charlotte Burton is prettily pathetic in her characterization of Muriel, a part for which she is eminently fitted by virtue of her appealing charm and ability to depict maternal affection without degenerating into saccharine sentimentality.

"Vampire" is a term so sadly overworked in the motion picture world that one hesitates in adding to its burden by employing it to describe the role in which Leona Hutton, as Alice Sherman, scores a signal triumph. There is a noticeable and regrettable tendency in many of our screen sirens to accentuate their home-breaking propensities by raving and ranting, tearing their more or less luxuriant tresses and indulging in writhing contortions that suggest the strenuous cavorting of a hungry python.

From these conventional methods of crude expression the study offered by Miss Hutton is agreeably free. She is repressed in her gestures but conveys a world of meaning in her alluring smile, so readily transformed into a delicate, cynical sneer; and shadowy glances, full of lurking coquetry. The ease with which she turns from the fevered moments with Carr to greet her husband in careless, seemingly innocent fashion is characteristic of her unstrained acting throughout the entire play. The parting scene with her husband, wherein she throws off the mask, boldly confesses and rejoices in her infamy, is the strongest episode of the drama. Cold disdain, vitriolic passion, and mocking mirth are vividly expressed in every line of her quivering frame and mobile countenance, as with a flaunting wave of her hand she informs her husband that she has cheated him from the beginning and sweeps defiantly from the room.

Clear, distinct photography and the painstaking directing of Mr. Russell combine to make "Soul Mates" a decidedly acceptable offering. It is a picture likely to win a high place in popular esteem.



KATHERINE KAELRED IN "THE GIRL WITH GREEN EYES."—(Pathe).

SERIAL FILMS

"THE TIGHT REIN"

The Second Two-Part Episode of the Serial, "Who's Guilty." Produced by the Arrow Film Corporation, and Featuring Tom Moore and Anna Nilsson. Released by Pathe, May 15.

Jack McCall, a wealthy man's son ... Tom Moore
Amy Prentice, a mill-worker ..... Anna Nilsson
Jeremiah McCall, Jack's father. Arthur Donaldson
Mathew Jordan, McCall's business rival. George Dupre
Gertrude Jordan, his daughter .. Mildred Havens
Richard Babson, department store owner. J. Albert Hall

The "Who's Guilty" series will fill a popular demand for photodramas of this type, for each week's release will be an individual drama, having no dependency upon a preceding feature, nor any connection with the release that follows. It is to be hoped that the forthcoming releases of the series will be kept up to the standard set by the first two.

"The Tight Rein" as a two-reeler is excellent and equal in interest and dramatic values to many a five-reel feature. It is based upon a strong theme, though perhaps an old one, and is buoyed up by the meritorious acting of Miss Nilsson and Mr. Moore. Mr. Lawrence McGill's careful preparation of the picture is apparent throughout. Anna Nilsson's interpretation of Mrs. Wilson Woodrow's character of a factory girl is highly commendable. Tom Moore, natural and with his mind on the subject, is well chosen. The rest of the cast lends able support.

Though working in the silk mills of his wealthy father, Jack McCall is kept upon a meagre allowance, not even given the salary of a factory hand. And yet, the elder McCall is ambitious for his son, for when Jack's attentions to a factory girl, Amy, are discovered, the girl is "black-listed" and discharged, and Jack is put under his father's surveillance. In the motion picture world the road chosen by such girls is too frequently the one that leads down, not up, the hill. Amy, in New York, becomes the victim of Babson, a department store owner, to whom she has applied for work. She is no longer the poor, hard working girl in tattered dresses and lunch pail on arm. A transformation has taken place, and when Jack appropriates five hundred of his father's money he thinks due him, and after a long search in New York, finds Amy, she is in the guise of a lady of leisure. They meet in a restaurant, and she with Babson attempts to escape Jack's recognition, for fear that he would read the truth. He goes up to the gaudy Amy but she will not recognize him, on the plea that there has been some mistake. Then follows a fight betwen Jack and Babson, in which several tables are overturned and the diners thrown in a panic. They escape to Amy's apartments and while forgiving the past, with vows to live only for the future and each other, enter Babson. The store owner draws a revolver and aiming it at the cowering Amy, fires. In his attempt to take the weapon away from Babson, Jack also falls with a bullet in his heart. Placing the revolver in McCall's lifeless hand, Babson slinks from the room. The papers acuse Jack of the dual tragedy, and the grief-stricken father is horrified.

Upon whom should the guilt of the tragedy be placed? Perhaps the elder McCall; but that is a question which you must try to solve for yourself—"Who's Guilty?" F. S.

ON THE FIRING LINE IN FRANCE

The latest Pathe Weeklies contain some of the most timely scenes from the battle front in France. The pictures are far more realistic than the majority of the so-called war pictures, and they have been taken at a place, Verdun, on which the public interest to-day is centered. There are some wonderful scenes overlooking the battle front, taken from some of the points which the Germans are now attacking. Observation posts and fortified trenches are shown after being reviewed from the firing line. The aviation corps and their hangars are also shown. There are shells bursting in these pictures, which were probably taken with the telephoto lens, and in places you can almost imagine you see the Germans; in fact, they can be seen in the distant haze of the battlefield. S.

"THE OATH OF HATE"

Three-Reel Drama Produced by Knickerbocker.

This story is based on the old theme of the man whose normal mind and eyesight is restored by a shock. The action is fast and there is a fair amount of interest, although as a whole the story is not very convincing and there is nothing new or unusual.

Henry King, as Capt. Mark Stone, vows vengeance when the girl he loves marries another. He marries a slavey in the hope of a child of hate. However a girl is born. He goes to sea where he is tossed overboard by two of his enemies and regains his normal mind and eyesight. He goes home to his wife and child and his first sweetheart is now forgotten.

Marguerite Nichols, Ethel Fleming and Lewis Cody are the able supporters of Henry King. The settings are good and the photography is up to the usual standard. S.

BEATRIZ MICHELENA
CELEBRATED PRIMA DONNA
IN
"THE WOMAN WHO DARED"
By C. N. & A. M. Williamson
A genuinely big picture that is better as a means of building up a patronage than all the advertising an exhibitor may do.
Trade Showing in New York will be announced in next week's issue
California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

"THE TOUCH ON THE KEY"

Two-Reel "Flying A" Drama. Released by Mutual.

Vivian Rich ..... Jane Randall
Jane Randall ..... Vivian Rich
Phil Norton ..... George Periolat
Philip Larmon ..... Alfred Vosburgh
Hal Thomas ..... King Clark
Marsden Thomas ..... Joseph Braudry

There is really true life and interest to this picture. There is an office that really looks like one, and instead of the usual man reporter gaining a "big lead," the girl does it in this instance.

Jane Randall and Phil Norton are both sent to the Summer home of Marsden Thomas to get his opinion about a large loan. Neither one succeeds in getting an interview but Hal Thomas, who is indebted to Norton, promises to get his father's opinion and give it to him by a signal. Jane overhears the conversation, sees the signal and she goes to the telegraph office, but it is closed. Nevertheless she telegraphs to the *Herald* as her fiance, Philip Larmon, telegraph operator for the *Herald*, taught her. Norton writes his paper that he has been unable to obtain the information, since he secretly plans to use it for his own use to play in the stock market. Larmon does not recognize "the touch on the key" as that of Jane, and believes it to be false. He persuades the paper to wait an hour and in the meantime, Jane has been able to send the correct data and they have a big lead on their rival paper.

There is plenty of swift action in this story.

Vivian Rich plays the leading role in an admirable manner, and George Periolat is good. The supporting cast is up to the usual standard. S.

"THE DOUBLE CROSS"

Two Reel Drama Released by Essanay, May 16.

Mollie Burke ..... Elizabeth Burbridge
"Snake" Peters ..... Patrick Calhoun
Sammy Dowd ..... Thurlow Brewer
Leona Laird ..... Alice McChesney

In the development of a detective story it is usual to consider it from the criminalogical angle, but this one has been developed by the romantic side. It is semi-humorous and yet it brings home a lesson without making it too obvious, while cleverly worded sub-titles have added much to this informal effect.

The story deals with a girl who plays the part of a detective. Mollie Burke is assigned to hunt down counterfeiters who are flooding the district with spurious currency. Leona, a girl friend, asks her to watch Sammy, her fiance. Mollie meets Peters through Sammy, and when she tells the former that she is a pickpocket, he tells her of their game. The next day the place is raided and Peters is arrested. Sammy is warned and reunited with Leona.

Elizabeth Burbridge plays the role of the detective in a pleasing and convincing manner, and she is suported by an able cast. S.

"A STRANGER IN NEW YORK"

A Comedy by Charles Hoyt, adapted for the screen in three reels, by Gilson Willets. Produced by T. N. Heffron. Released by Selig.

"A Stranger in New York" is a comedy with extremely fast action and it borders on the slapstick variety. The plot becomes a great tangle, but it will keep any audience in good humor.

Otis Harlan, as a book agent, persuades I. Collier Downe, a millionaire, to allow him to use his name and prestige in New York so as to raise the value of stock in a "prune juice" company, in which the millionaire is interested. The rest of the story deals with his escaeades in New York. His plan is to make himself notorious, and also advertise the prune juice. He is successful and raises the value of the stock when it was about to fall. But he does not turn in any of the money and Downes comes to New York. The book agent has him arested as a lunatic, but he proves his identity and the stocks at once begin to decline.

There is nothing unusual about the settings and photography, but Harlan's comedy carries the story well. The supporting cast includes Robert Bolder, John Charles, Emma Glenwood and Grace Darmond. S.

Speaking of records, without boasting we would say that The Mysteries of Myra has established a precedent that others will strive hard to equal. The actual bookings on this *feature series* have never been equalled or even approached.

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In Preparation—THE SPELL OF THE YUKON

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IN THE PICTURE STUDIOS

J. P. McGowan, together with fifty members of the company engaged in filming "Whispering Smith," a new Mutual feature, is at work at Pine Crest, the summit of the San Bernardino range. One of the scenes to be used in this production will be the wrecking of a dozen freight cars bought expressly for that purpose.

Hedda Kuszewski, a new arrival to filmdom, has accepted an offer to appear in a new Lubin feature, "The Light of Dusk." Miss Kuszewski is just recently arrived from her home land, Russia, and she should be able to give to the American public a correct interpretation of the soul of the Russian peasantry, such as is called for in the role she will portray in Lubin's feature.

Clarence A. Framberg, president of the Photodrama Club of Chicago, has been added to the scenario staff of the American-Mutual Company.

Lubin is producing a photodrama of the "underworld" to be known as "The Beggar King." The scenario is by Captain Wilbert Melville, who is also directing.

Tom Mix, Selig's genuine Wyoming "cowpuncher," will be starred in a series of one-reel comedies and dramas of the Western type.

May Thompson, late dancer of "Katinka," will be featured in a photo version of "The Firefly."

Richard Bennett, who has been signed by President Samuel S. Hutchinson, of the American Film Company, Inc., as the star of a number of features to be released through Mutual, will depart for Santa Barbara just as soon as his engagement with the "Rio Grande" company at the Empire Theater terminates.

There is nothing so hard to obtain in fiction or drama as the true spirit of a newspaper office. This has been attempted, at least, in the American-Mutual two-part drama, "The Touch on the Key," in which the popular Mutual Players, Vivian Rich, Alfred Vosburgh and George Periolat, have the leading roles.

Miss Frances Cappellano, the pretty and charming young niece of Director Robert Vignola of the Famous Players, will be seen in the forthcoming film, "The Evil Thereof." Miss Cappellano has had several seasons' experience in stock dramatic work, and she has already appeared in a number of films by prominent firms.

Director Robert Vignola of the Famous Players, is busy working on a five-reel drama, "The Evil Thereof," in which Miss Grace Valentine and Frank Losee will be seen. The scenario is by Channing Pollock and we are promised that it will not be lacking in interest.

Howard Irving Young of the Rolfe-Metro scenario staff, was elected president of the Photodramatist's Club with Arthur Leeds as vice-president. This organization was formerly known as the Ed-Au Club.

Cortland J. Van Deusen has signed with the International Film Service.

Henry Otto, until recently with Universal and producer of "Undine," has joined the Metro forces. Mr. Otto's work is notable for its artistic finish and taste.

After the termination of his vaudeville tour, Richard C. Travers will return to the Essanay studios to resume photo work.

Anders Randolph, six feet tall and Danish, plays the military governor in Vitagraph's Blue Ribbon Feature, "The Suspect." Mr. Randolf was born in 1875 near Wiborg, Denmark, and came to this country, America, when in his twenties, joining the Seventeenth U. S. Cavalry Infantry.

Darwin Karr is much elated over the fact that it was he who introduced the first straw hat at the Essanay studios this year. The honors went to Richard Travers for 1915.

Edward Arnold, Essanay leading man, who recently played the lead in a romance of real life when he married Miss Harriet Marshall of Richmond, Va., has returned from a honeymoon tour of the East and will shortly appear in several pictures.

The Oliver Morosco Photoplay Company has engaged three new additions to its roster in the persons of Juan de la Cruz, Katherine Griffith and Colin Chase, who are now appearing in forthcoming releases for the Paramount Programme.

"The Fable of the Willing Collegian," another Essanay-George Ade, has been completed and is considered about the best of the Ade series.

Vitagraph, in order to "get proper realism" for a suicide scene enacted by Lucile Lee Stewart in the Bay Shore studio, phoned a prominent doctor that someone had committed suicide at the Vitagraph studio. When the scene had been filmed, the "doc" was told of how he had been duped. He was amused, what?

Edgar L. Davenport, now with Rolfe-Metro Co., supporting Lionel Barrymore, next will be support to Francis X. Bushman in "Romeo and Juliet," then leading support to Nat Goodwin in "The Lyon's Mail," Mirror Film Company.

Henry Mortimer, leading man with Mrs. Fiske in "Erstwhile Susan," at the Gaiety Theater, has signed a contract to be featured in five pictures by the Unity Corporation. The first picture, "The Pursuing Vengeance," will be released early in June.

Jessie Burnett, has been engaged by the Mutual studios for an important part in "The Wasted Years," a forthcoming Mutual Masterpicture, De Luxe Edition, featuring Crane Wilbur. Miss Burnett is a native of France and her early training was received in productions screened in that country. Arriving in this country about three years ago, she was immediately engaged by the Biograph. Later she became affiliated with Balboa and, after an engagement in stock, which closed recently, she was signed by the Horsley-Mutual contingent. Another important addition to the playing force of the Mutual studios is announced in the engagement of Grace Wilson, until recently a member of the Fine Art studios at Hollywood. Miss Wilson will appear in the support of Miss Margaret Gibson, in the two-reel features now being released weekly through the Mutual.

Because he had known Francisca Villa intimately, L. N. Burrud, Mutual Weekly cameraman with Gen. Pershing's forces now in Mexico, was one of the party designated to visit Chihuahua for the purpose of identifying the bandit chief, who, reports had it, had died and whose body, exhumed by Carranza soldiers, was being brought to the state capital for purposes of identification.

Miss Corinne Parquet (sounds like a theatrical name) won the Triangle movie contest in Rochester, and will play a regular engagement with one of its companies.

Frederick Warde, who is to star in a series of feature productions to be released through the Mutual, is now at work on his initial vehicle. As yet the piece has not been titled. It will go to the public in five acts.

Miss Josephine Bushman, a sister of Francis X. Bushman, the popular movie actor, is nursing a few slight bruises which she received Saturday by being thrown from a horse she was riding from the Elk ridge Hunt Club to the Bushman home.

Lhaurell Lhajul, the little French star of the Huntington Film Company, has just signed a contract with Mrs. Pearl Doles Bell, the author of "His Harvest," "Gloria Gray," etc., to collaborate on a series of film dramas in which Mlle Lhajul is to be starred. Mlle. Lhajul is herself a writer of no small reputation, her most recent book, "Life's Rose Garden of Songs," now being in its third edition.

Harry Brown, the dramatic actor, has been engaged by Metro to play the role of the big Westerner in "The Flower of No Man's Land," in which Viola Dana will make her debut on the Metro programme. Brown played the "heavy" with Miss Dana three years ago in the stage production of "The Poor Little Rich Girl."

Eugene Nowland, until recently a member of the Edison forces, has been engaged by Metro as an assistant director. He will be associated with John H. Collins, and his first work on the Metro programme will be seen in "The Flower of No Man's Land."

EDWIN AUGUST FINISHES "DIVORCE"

Edwin August has just completed for the World Film Corporation, the motion picture production, "The Perils of Divorce," with Edna Wallace Hopper, Frank Sheridan, and an all-star supporting cast which includes Alec. B. Francis, Macey Harlan, Frank Beamish and Ruby Hoffman. The picture is scheduled for early release, and promises to be a huge success

REVIEWS OF FEATURE FILMS

"THE MARKET OF VAIN DESIRE."

A Five-Part Original Drama by C. Gardiner Sullivan, Featuring H. B. Warner. Produced by Reginald Barker. For Release May 28.

John Armstrong	H. B. Warner
Helen Badgley	Clara Williams
Count Bernard d'Montaigne	Charles Miller
Mrs. Badgley	Gertrude Claire
Belle	Leona Hutton

"The Market of Vain Desire" is a striking arraignment of the hypercritical attitude of society to the church in regard to loveless marriage. The theme itself is so big that the very titles of the picture are the most forceful preachment that can be utilized against this perversion of moral beliefs. It is only too realistic of the life among a certain wealthy class, where it is only too often it happens that the minister who speaks his mind freely has no place in the church attended by those who would worship their own beliefs. The minister, in this case, a firm believer in faith and power, is for this very reason called from a small New England church to a pastorate in a large city. The change of environment has a psychological effect upon his character. Beneath this etxerior of smooth veneer still remains the hidden power which bursts into flame at a moment when it is least expected, to wreck the hopes of a leader of society. The picturization of this is quite vivid, but its impression lies in the titles, since by other means it is impossible to convey adequately the words which the pastor expressed. All through this is largely the case, the titles are the background of the story and the scenes form a picturization of these titles. By this method there is considerable suspense, but the continuity is at times none too smooth.

Realism is one of the outstanding features and the characters are all drawn from life and presented in their natural manner. There is the strong husband, whose vacillating wife goes too far. He takes the reins after much damage has been done, and she has planned to marry her daughter for social position. The young minister of the church and she are truly in love, but she acquiesces to her mother's desire and her engagement of the count is to be announced when the minister preaches a memorable sermon, which results in breaking off her engagement. For this the pastor is to be deposed, but the girl's father, with his power of wealth and position, prevents it and true love attains its end.

H. B. Warner in the role of the minister well conveys the impression of power beneath a cynical exterior. He also shows the psychological change which takes place when the minister becomes imbued with the ideals of his wealthy congregation. As the heiress Clara Williams is bright and vivacious and handles her part with considerable acumen. As her mother Gertrude Claire is all that can be desired for the part of the haughty, social leader, or as the title expresses it: "There is no fool like an old fool," which adequately characterizes the part of Mrs. Badgley. Leona Hutton as Belle, the girl of the streets, who is used as an example by the minister when he preaches his sermon, gives an interpretation to that part which gains sympathy. Charles Miller as the Count Bernard d'Montaigne does not appear to be very sincede in his role, and the result is more like a caricature of the foreign nobleman than a real personage. His costume is also slightly overdone.

In the picturization the settings are almost effective, and the large city church is in decided contrast with the little country house of worship. The minister's regal study is ideal, and the Badgley mansion, both interior and exterior, quite beautiful. The night scenes in front of the cabaret, with the automobiles lined up and the head lights dimmed, are some of the best examples of the night photography that we have seen. All through the photography is of the highest standard, and its scenes are very sharp and clear. S.

"THE ORDEAL OF ELIZABETH"

A Six-Part Original Drama, Directed by Wilfrid North. Produced as a Blue Ribbon Feature by Vitagraph Company, for Release on V. L. S. E. Programme May 15.

Elizabeth Van Worst	Lillian Walker
Julian Gerard	Evart Overton
Paul Halleck	Denton Vane
Amanda	Ollie Walker
Cornelia Van Antwerp	Mrs. M. Storey
Aunt Rebecca	Kate Price
The District Attorney	L. Rogers Lytton
D'Hauteville	Tempier Saxe
The Judge	R. M. S. Putnam
Elizabeth's Mother	Karin Norman
Elizabeth's Father	Walter McGrail

The history of a romantic attachment formed by an inexperienced girl for an unworthy object, a secret marriage rashly contracted, and the long list of evil consequences that follow, is set forth in "The Ordeal of Elizabeth," in which Lillian Walker, Evart Overton and Denton Vane play the leading roles. The story continues to a tragic climax in which the innocent heroine is accused of murdering the man who was the nemesis of her life, and is rescued from the vengeance of misled justice at the eleventh hour by the lover who has remained faithful to her memory throughout all her tribulations.

Lillian Walker, in the role of the persecuted heroine, finds full sway for the exercise of her emotional talents, and is ably assisted by Evart Overton as the lover, and Denton Vane, in the character of the unscrupulous husband. Briefly, the story runs as follows:

Elizabeth Van Vorst, a girl of twenty years, lives with her aunt in a country town. Paul Halleck, a musician and artist, is paying attention to Elizabeth's cousin, Amanda, there being a strong personal resemblance between the girls. Paul makes love to Elizabeth and induces her to consent to a secret marriage.

Halleck leaves for Paris, and later Elizabeth goes to the city, where she makes a successful social debut. Before leaving home she meets Julian Gerard, a celebrated traveler and explorer.

They encounter each other again in the city, and their acquaintance ripens into love. Too late, Elizabeth realizes that her attachment for Halleck was only an infatuation. The latter, who has been leading a dissipated life in Paris, returns to New York. He meets his wife, and demands financial assistance as the price of preserving their mutual secret. Elizabeth pawns her jewels to satisfy his greed. Amanda comes on the scene, and espies Elizabeth giving the blackmail money to Halleck. Elizabeth tells Gerard that she is married to Halleck, and the latter, in despair, goes to South Africa.

Amanda, furious with jealousy, sends a poisoned flask to Halleck, the contents of which he drinks, and dies. Suspicion falls upon Elizabeth, and she is placed under arrest. The druggist and dealer from whom the poison and flask were purchased testify that Elizabeth resembles their customer. The only person who can prove an alibi for the accused girl is Gerard, in whose company she was at a picture gallery on the afternoon when the purchases were made. All attempts to find Gerard are in vain. While the trial is in progress Gerard is seen returning home on an ocean liner. He obtains a newspaper giving an account of the trial, and sends a wireless message stating that he is coming to give evidence. On his testimony Elizabeth is pronounced "not guilty." Amanda dies in a hospital, after confessing her part in the tragedy, and Elizabeth and her lover are united.

At times the play shows a tendency to drag slightly and there is reason to believe that it could be compressed into five reels with better effect. The trial scene is well staged and the atmosphere of suspense well sustained. The photography furnishes some pretty rustic scenes, handsome interiors, and the "deep sets" for which the Vitagraph productions are notable are much in evidence. The tinting is especially fine. P.

SCENE FROM "THE SUSPECT."
(Vitagraph Blue Ribbon Featuring Anita Stewart. Produced by S. Rankin Drew for Release May 29.)

Mae Marsh with Robert Harron in A Child of the Paris Streets

FOR the week of May 21st the TRIANGLE Fine Arts Picture to be released will be Mae Marsh in "A Child of the Paris Streets"—a picture that is bound to reach right down to the hearts of your patrons and "get" them.

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She was the daughter of a refined family but they brought her up a master pickpocket, capable of extracting a pocketbook under the most trying circumstances always able to prove her innocence by her honest smile and winning ways.

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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
May 1	Pallas	David Garrick	Dustin Farnum
May 4	Famous	The Red Widow	John Barrymore
May 8	Lasky	Maria Rosa	Geraldine Farrar
May 11	Lasky	Allen Souls	Sessue Hayakawa
May 15	Famous	The Trust	Hazel Dawn
May 18	Morosco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark.
June 1	Lasky	The Gutter Magdalene	Fanny Ward
June 5	Famous	The Evil Thereof	All Star Cast
June 8	Morosco	The Making of Maddalena	Edna Goodrich
June 12	Famous	Her Romance	Marguerite Clark
June 15	Famous	Destiny's Toy	Louise Huff

V-L-S-E, INC.

May 1	Vitagraph	The Law Decides	Dorothy Kelly, Harry Morey, Louise Beaudet, and Bobby Connelly.
May 1	Selig	At Piney Ridge	Fritzi Brunette
May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler
May 8	Vitagraph	Britton of the Seventh	Charles Kent, Bobby Connelly, and Eulalie Jensen
May 10	Essanay	Sherlock Holmes	William Gillette
May 15	Vitagraph	The Ordeal of Elizabeth	Lillian Walker, Donald Hall, and Evart Overton
May 22	Vitagraph	The Redemption of Dave Darcey	James Morrison, Belle Bruce, and Billy Billings
May 29	Selig	Into the Primitive	Kathlyn Williams, Guy Oliver, and Harry Lonsdale
May 29	Vitagraph	The Suspect	Anita Stewart and S. Rankin Drew
June 5	Lubin	The Toilers	Nance O'Neil
June 12	Essanay	That Sort	Warda Howard, Duncan McRae, Ernest Maupain and John Lorenz

EQUITABLE RELEASES.

May 1	Paragon-World	The Feast of *Life*	Clara K. Young
May 1	Equitable-Balboa	The Twin Triangles	Jackie Saunders
May 8	World	Her Maternal Right	Kitty Gordon
May 15	World	Sudden Riches	Robert Warwick
May 22	World	Tangled Fates	Alice Brady
May 29	World	The Other Sister	Gail Kane
June 5	World	The Woman of It	Carlyle Blackwell and Ethel Clayton
June 12	World	The Crucial Test	Kitty Gordon
June 19	World	The Way of the World	Holbrook Blynn

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange

METRO PICTURES CORPORATION.

May 1 The Snowbird. Mabel Taliaferro.
May 8 A Million A Minute. Francis Bushman and Beverly Bayne.
May 15 The Spell of the Yukon. Edmund Breese.
May 22 Notorious Gallagher. William Nigh and Marguerite Snow.
May 29 The Scarlet Woman. Madame Petrova.
June 5 Dorian's Divorce. Lionel Barrymore and Grace Valentine.
June 12 The Masked Rider. Harold Lockwood and May Allison.
June 19 The Flower of No Man's Land. Viola Dana.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

May 1 The Crippled Hand. Ella Hall.
May 8 The Gilded Spider. Louise Lovely.
May 15 Elusive Isabel. Florence Lawrence.
May 22 A Son of the Immortals. J. Warren Kerrigan.
May 29 Naked Hearts. Francellia Billington.
June 5 The Eye of God. Tyrone Power.

FOX FILM CORPORATION.

May 1 Blazing Love
May 8 The Eternal Sapho
May 15 Sins of Men
May 22 Battle of Hearts

TRIANGLE FILM CORPORATION

May 7 (Fine Arts) The Good Bad-Man. Douglas Fairbanks.
May 7 (Fine Arts) The No-Good Guy. William Collier.
May 7 (Keystone) Her Marble Heart. Charles Murray.
May 7 (Keystone) A Dash of Courage. Harry Gribbon.
May 14 (Fine Arts) Susan Rocks the Boat. Dorothy Gish.
May 14 (Ince) Not My Sister. Bessie Barriscale.
May 21 (Fine Arts) A Child of the Paris Streets. Mae Marsh and Robert Harron.
May 21 (Ince) The Primal Lure. William S. Hart.

V. L. S. E. 1 REEL RELEASES.

VITAGRAPH FRANK DANIELS COMEDIES.

May 1 Mr. Jack Hires a Stenographer
May 8 Mr. Jack, His Dukeship
May 15 Kernel Nut, Wins a Wife
May 22 Kernel Nut, the Janitor
May 29 Kernel Nut the Footman

PATHE EXCHANGE.
Week of May 22.

Pathe. The Iron Claw. No. 13. Dr.
Pathe. Who's Guilty. No. 3. Dr. Tangled Web.
Pathe. Luke's Late Lunchers. Com.
Pathe. Saving the Shad Supply. Industry.
Pathe. Yunnan-Fou (Southwest China). Scenic.
Pathe. Leap Year. Cartoon.
Pathe. How to Bring Up a Child. Misc.
Pathe News. No. 42.
Pathe News. No. 43.

GENERAL FILM RELEASES

Monday, May 22.

(Bio. Reissue) The Mistake. Dr.
(Kalem) The Missing Millionaire. "Social Pirates." 2 R. Dr.
(Lubin) Otto the Hero. Com.
(Selig) The Test of Chivalry. 3 R. Dr.
(Selig) The Selig-Tribune No. 41 1916. Top.
(Vita.) The Cost of High Living. Com.

Tuesday, May 23.

(Bio.) Who's Looney Now? 2 R. Com.
(Edison) The Duel. 3 R. Dr.
(Ess.) The Condemnation. 2 R. Dr.
(Kalem) Ham's Busy Day. Com.

Wednesday, May 24.

(Ess.) Canimated Nooz Pictorial. Cartoon. A Scenic subject, the same reel.
(Kalem) The Bogus Count. Com.

Thursday, May 25.

(Lubin) Prisoners of Conscience. 3 R. Dr.
(Selig) The Selig-Tribune. Top.
(Vim) Baby Doll. Com.

Friday, May 26.

(Kalem) The Baby Grand. Com.
(Knickerbocker Star Feature) The Chorus Girl and the Kid. 3 R. Dr.
(Vim) Villains and Violins. Com.
(Vita.) The Battler. Com.

Saturday, May 27.

(Ess.) The Schemers. 3 R. Dr.
(Kalem) Hazards of Helen. "The Capture of Red Stanley." Dr.
(Lubin) Oh, You Uncle! Com.
(Selig) A Five Thousand Dollar Elopement. Com. Dr.
(Vita.) The Primal Instinct. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, May 21.

(Imp) Claudia. Com.
(Rex) Love Triumphant. 2 R. Dr.

Monday, May 22.

(Nestor) Her Celluloid Hero. Com.
(Red Feather Photo.) Half a Rogue. 5 R. Dr.
(Uni. Special Feature) The Adventures of Peg o' the Ring. "The Circus Mongrels." 2 R. Dr.

Tuesday, May 23.

(Gold Seal) The Woman Who Followed Me. Com.-Dr.
(Imp) The Health Road. Dr.
(Rex) Virginia. Dr.

Wednesday, May 24.

(Animated Weekly) Number 21. Top.
(L-Ko) A Busted Honeymoon. Com.
(Victor) The Limousine Mystery. 2 R. Dr.

Thursday, May 25.

(Big U) Corporal Billy's Comeback. 2 R. Dr.
(Powers) Mr. Fuller Pen. He Dabbles in the Pond. Cartoon. The Juvenile Dancer Supreme. Lena Baskette in a Group of Classic Dances.

Friday, May 26.

(Imp) The Unconventional Girl. 2 R. Dr.
(Nestor) Her Husband's Wife. Com.
(Rex) Harmony in a Flat. Com.

Saturday, May 27.

(Bison) The Wedding Guest. 2 R. Dr.
(Joker) A Stage Villain. Com.
(Powers) Storming the Trenches. Com.

MUTUAL FILM RELEASES

Sunday, May 21.

(Beauty) Twenty Minutes in Magic. Com.
(Gaumont) Reel Life. Mutual Film Magazine.
(Vogue) The Chinatown Villains. Com.

Monday, May 22.

(Amer.) Repaired. 2 R. Dr.
(Falstaff) Politickers. Com.
(De Luxe) Nancy's Birthright. Signal. 5 R. Dr.

Tuesday, May 23.

(Than.) For Uncle Sam's Navy. 2 R. Dr.
(Vogue) Rival Rogues. Com.

Wednesday, May 24.

(Beauty) Adjusting His Claim. Com.
(Gaumont) See America First. "Savannah, Ga." Sc. Kartoon Komics. Cartoon.
(Mutual Weekly) Number 73. Top.

Thursday, May 25.

(Gaumont) Armadale. 3 R. Dr.
(De Luxe) Reclamation. Amer. 5 R. Dr.

Friday, May 26.

(Cub) Preparedness. Com.
(Mustang) Jack. 2 R. Dr.

Saturday, May 27.

(Centaur) The Kaffir's Gratitude. 2 R. Dr.
(Falstaff) Sammy's Semi-Suicide. Com.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

After months of silence, Monte M. Katterjohn writes us once more. He has forgotten those dear old days in Boonville, Ind., for he has been out in California with the Ince forces for almost a year where he has been quietly working, according to his own statement, on some of the biggest and most unusual productions ever screened. Chief of these is an Aztec picture not yet titled, and the first picture drama of the Aztec period ever filmed, which is an original story by Katterjohn. Other forthcoming productions by this author are claimed to be just as unusual. "I have not only been writing, but assisting in the production of my stories," says Katterjohn. He adds: "Ever since my editorial days with Universal, I have felt that the cutting room was the scenario writer's greatest enemy. Since becoming a member of Mr. Ince's staff, I have felt that the cutting room was the scenario writer's greatest enemy. I have later had considerable opportunity to study the cutting of pictures, and even assist in the cutting of my own stories, and I believe that the time is not far distant when the director and the author will cut their stories instead of the present method of permitting men who do not know a single iota about dramatic action and dramatic plot to cut and otherwise 'murder' good stuff. Mr. Ince is one of the few producers who realizes that a good motion picture play must tell a story as well as picture dramatic situations. With him, the story is paramount. He does not permit his cutters to change the author's titles without first consulting the author, and many times the author and the cutter work in harmony throughout the assembling and trimming of a production. Take the case of "Civilization," the big war spectacle, just finished by Mr. Ince, and which was written by C. Gardner Sullivan. After the production had been completed, Mr. Ince and Mr. Sullivan spent day after day and night after night with the cutting forces, and at no time were the cutters permitted to cut out a single scene or alter a title without first consulting either Sullivan or Ince. To this fact I attribute the picture's unusual success, though of course the story itself and its unusual treatment play their respective parts." Katterjohn, who has seen six years of service as a scenario writer and editor, believes the scenario writer is as important in the picture industry as the director, and that the day is not far off when he will be paid accordingly for his services. In view of this fact, writers will do well to study his angles. Also, we hear he is the possessor of a new seven-passenger touring car, so perhaps he has found the magic "Sesame."

Any Legal Protection?

August Vogt asks if the scenario writer has any legal protection for his work. "Technically, he has none," writes Mr. Vogt. "His script is subject to plagiarism from the time it leaves his hands. He is at the mercy of every play reader and staff writer and others who come in contact with his work. To correct any idea that all manufacturers are dishonest or that all editors will steal ideas, I am only speaking of the possibilities without any reflection on any one. The opportunity to plagiarize and the temptation created might make a literary thief out of a person who has been strictly honest until that time. A title, leader, or a single scene even if taken from a lengthy feature film, is sufficient to fertilize the brain and capable to bring forth a different story from it. But the question is, How Can Plagiarism Be Prevented? The writer does not claim he has a remedy for it. There is one and it lies in the honesty of man to man. The scenario writer is a business partner to the manufacturer. The one who furnishes him with the raw material, without which there would be nothing. The manufacturer cannot afford to be at odds with the author. Why should he be?" No reason in the world and the sooner this old cry of "plagiarism" and "plot stealing" ends, the better it will be for all concerned.

The Usual Stuff

"Seeing your valuable talk each week in THE MIRROR, I am going to take the liberty of asking a few questions regarding motion pictures and the best way to dispose of them. I am a very deep student of literature, and after finishing a course in photoplaywriting merely to learn the method preferred now in arranging the scenarios. At present, I have a perfectly written drama in seventy scenes, so a motion picture school teacher has said. I would like very much to know how to go about disposing of plays. Your column each week is interesting—and sad but true in reference to near writers. I would appreciate greatly a reply giving any information you can on the subject mentioned above." The only way to dispose of motion picture plays is to write good plots and, from a study of the motion picture trade journals, learn the desires of the markets.

Letters to Young Authors

Here is a letter to the beginner in writing for motion pictures: Please use the typewriter. If you do not own a typewriter, you can rent one very cheaply. You should write on one side of the paper. Make your copy as clean as possible. Write your name and address at the top of each page of manuscript. Always inclose a self-addressed and stamped envelope. Do not write a personal letter to the Editor. Permit your work to speak for itself! The editor is not interested in your personal affairs!

Typewritten Manuscript

Here's a good one from the pen of A. T. Vance, editor *Pictorial Review*: "The average young writer doesn't seem to understand why editors demand typewritten manuscripts, and this applied not only to beginners but to some of the old-timers, who ought to know better. The objection from the editorial point of view to handwritten manuscripts is well taken. It is not only because handwriting is harder to read, but because the author doesn't give himself a fair chance. This may sound strange, but it is true, and can be explained on a mechanical basis. When you read a typewritten line, just as when you read a printed line, the eye does not stop to read it letter by letter, or even word by word. The skilled reader takes in the whole line, ofttimes two or three lines at a glance. The reading is made easy, and the mind more readily grasps the effect or the impression the author is striving for. On the other hand, when you read hand-written manuscripts, you have to read every word separately and frequently have to spell out the words letter by letter. It is so laborious a task that the illusion is almost certain to be lost. It is just the same as when you studied Latin in school. Old Virgil wrote some fine stories — interesting, inspiring, thrilling — but when you had to translate a word at a time, it became a bore—a task—and you got so you hated the sight of the book. You didn't appreciate the story at all. I hope the young writers, and the old writers will see my point. I would say, offhand, that a manuscript which is typewritten has five times the chances of being accepted and published that a handwritten one has."

How to Kill Yourself

Here is the text of a recent letter we received: "Dear Sir: I understand that you are affiliated with the ..... company. Here is a scenario. A friend of mine informs me that it is customary to divide the profits. If you will place this story, I shall be glad to pay you fifty per cent. of the price paid." Isn't this a nice way to sell stuff? The writer descends to the level of a cheap grafter and seems to condescend to lower herself to the level of a curb stone politician in order to put her stuff across. The sooner the people of this class realize that the writing and selling of photoplays is a legitimate and dignified profession and that the people employed therein are for the most part honorable and honest men and women, the sooner will they win success.

LESSER GETS "MY CHILDREN?"

A quick-fire deal was consummated between Carl Laemmle and Sol L. Lesser, whereby the All Star Feature Distributors secure "Where Are My Children?" for California, Nevada and Arizona, at a price that is said to be the largest ever paid for a film production for western territory.

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You'll need to call out the reserves to hold the crowds when you book this newest comedy, "Police." It is a riot of laughter, every foot packed with fun.

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